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ΕΥΡΙΠΙΔΟΥ ΑΝΔΡΟΜΑΧΗ.

THE ANDROMACHE OF EURIPIDES,

WITH
SUGGESTIONS AND QUESTIONS AT THE FOOT
OF EACH PAGE,
TOGETHER WITH
COPIOUS GRAMMATICAL AND CRITICAL NOTES PLACED
AT THE END OF THE PLAY :

ALSO,
WITH A BRIEF INTRODUCTORY ACCOUNT OF THE GREEK DRAMA,
DIALECTS, AND PRINCIPAL TRAGIC METRES :

INTENDED TO BE READ AS A FIRST GREEK PLAY.

BY THE
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ADVERTISEMENT.

IF I am right in supposing that a book, introductory to the reading of the Greek Plays, especially to Porson's selection, as edited by Dr. Major, has long been a desideratum, I shall stand excused for the attempt to supply this want by the preparation and publication of the *Andromache* of Euripides. The collection of the materials forming the notes I have been making for some years; and I trust these materials will be found to be not ill adapted to their obvious purpose. In order to secure as great accuracy as possible, as well as judiciously to enlarge the extent of my annotations, I sought for and was happy to obtain the aid of my friend, Mr. Hawkins, upon whose critical skill and extensive knowledge, both as a scholar and an instructor, I felt assured I could fully and safely rely. The introductory matter is intentionally compressed as much as possible; our design being that what is stated there with such brevity should form, as it were, the nucleus

around which the learner should collect his subsequent knowledge. In drawing up the short account of the origin of Tragedy, and of the Athenian Stage, I have made use of the Essay on the subject, edited in English by Mr. Arnold, from the German of Witzschel. Mr. Arnold's excellent book cannot too soon be subsequently placed in the hands of the learner.

I will venture, in conclusion, to direct particular attention to the parallel passages, which have all been carefully selected to illustrate peculiarities either of verbal usage, or of construction. The pupil, therefore, should be desired to make himself master of these as a part of his lesson.

J. E.

K. C. L.
Nov. 1851.

INTRODUCTION.

I. TRAGEDY AND THE STAGE.

(I.) ON THE ORIGIN AND PROGRESS OF GREEK TRAGEDY.

THE Drama, according to Aristotle, derives its origin from that principle of *imitation* which is inherent in human nature ; a view confirmed by the fact, that we find dramatic representations to have existed from the earliest times, in countries which could not have borrowed them from each other ; in China, for instance, in Hindostan, and Peru.

In the very early period of *Greek* history, a hymn, called the *Dithyrambus*, was sung in honour of *Dionysus*, or *Bacchus*. This was done, without any strict regard to regularity or arrangement, at the festival of the god, by mummers in fantastic dresses as satyrs. The derivation of this word *Dithyrambus* is very uncertain. It was originally of the nature of a *κῶμος*, which differed from a *χορὸς* in these particulars. Both terms denoted *a band of singers and dancers engaged in the worship of some deity* ; but the *chorus* was always accompanied by the *lyre*, and had an *exarchus*, or leader, who sang the hymn, the other members merely joining in the dance ; the *κῶμος*, on the contrary, was rather a procession, in which every one who chose joined in the song ; and it was always accompanied by the *flute*. Subsequently, *Arion* (of *Corinth*) raised the *Dithy-*

rambus to a higher rank of poetical composition, adapting it to the *lyre*, and causing it to be sung by a trained choir with mimetic and appropriate gesticulations; all expressive of boisterous joy or frantic grief. The hymn, as one of exultation and mirth, was sung in the early spring; as a hymn, expressive of melancholy and grief, it was sung at the beginning of winter, a season typical of the captivity and sufferings of the god¹. To this latter form, as moulded and adapted by the hand of Arion, we must look for the origin of tragic representations. He retained the satyrs of the original song, introducing into his Dithyrambics the praises of other heroes besides Bacchus. The satyrs were afterwards introduced with metrical speeches as a sort of subordinate accompaniment, still further to amuse the spectators and to enliven the scene by their loud merriment and uncouth gambols.

The dithyrambic song, of which we have hitherto spoken, was that which was cultivated in the Doric states of Greece, particularly Sicyon and Corinth. At Athens, the dithyrambic ode was early developed into the dramatic form of tragedy. The term *tragedia* (τραγωδία) has three reasons assigned for its derivation,—*τράγος*, a goat, and *ὠδή*, a song. The satyrs above spoken of were vulgarly called goats from their shape, that of the goat (*τράγον*); hence *τραγωδία* = the *song-of-the-goat*; or it may derive its name from the singing of the hymn, by the chorus, around the altar on

¹ According to Aristotle and Horace the early Bacchic festivals took place at the end of the autumn, after the vintage ("condita post frumenta," Hor. ii. Epist. i. 140). But the Athenian Dionysia were always held in the spring. These festivals were three in number:—1. *Tà kar' áγρούς*, or the *rural Dionysia*, were held in all the country towns and villages throughout Attica, in *Ποσειδεών*, the sixth Attic month, answering to part of December and January. 2. *Tà Áήναια* or *tà iv Áίμναις*, so termed from *Áίμναι*, a part of the city in which was the *Áήναιον*, a sacred enclosure of Bacchus. This festival was held in *Άνθειστηριών*, the eighth Attic month. 3. *Tà kar' áστυ* or *tà μεγάλα Διονύσια*, held in *Έλαφηβολιών*, the ninth Attic month, in which the annual contests with the new tragedies took place.

which the goat (*ράγος*), the ravager of the vineyard, was sacrificed in honour of the god of the vine. Hence *ραγωδία* would be the *song-(in-honour-of-the-sacrifice)-of-the-goat*. A third and still more common explanation is, that a *goat* was the *prize* of the successful competitor. Each derivation would be suitable to the origin of the word as above explained.

The invention of tragedy, or rather its translation from the dithyrambic song, is assigned to Thespis, a native of Icarius. It is uncertain whether the satyrs of the Doric states formed part of the Attic Dithyrambus. But, at any rate, they were discarded, or not introduced by Thespis, whose great step was that of the introduction of a single actor. The duty of this actor (*ὑποκρίτης*) was to recite some mythological story, in which the chorus took part by questions or exclamations; and on this were founded the various changes and improvements which afterwards took place. It must be observed that this one actor represented various parts, in the representation of which he was aided by the change of dress, and especially of masks, which last, in their rudest form at least, were the invention of Thespis.

Thespis appeared on the stage in the 61st Olympiad, 536 B.C., and was succeeded by Phrynichus, Chœrilus, Pratinas and his son, the originators of the custom of producing tragedies *agonistically*; that is, as poems, the authors and exhibitors of which contended for a prize.

Phrynichus introduced the representation of female characters, personated by males in female attire, both in the dialogue and in the chorus; the use of the Trochaic Tetrameter; and the invention of a regular plot.

Pratinas is known as the inventor and introducer of the satyric drama.

In the first year of the 70th Olympiad, 499 B.C., Æschylus, then in his 25th year, appeared as the rival of Phrynichus and Pratinas. The erection of a permanent theatre of stone now, for the first time, replaced the old

and incommodious wooden framework on which the dramatic representations had hitherto been conducted. The alterations and improvements which Æschylus, and, after him, Sophocles and Euripides, introduced into ancient tragedy, were the mask in its perfect form, the addition of a second, and afterwards of a third actor, the abridgment of the choral songs, the erection of a complete orchestra, the introduction and extension of the trilogy and tetralogy; and, lastly, the more artistical arrangement of the stage, the chorus, and the actors. From the improvements which he introduced, Æschylus has hence been called the "Father of Tragedy."

From this period we may date the commencement of a long-continued practice, under which each poet, in contending for the prize, produced not one but three plays; these formed the *trilogy* (τρίλογία). The trilogies of Æschylus related, each of them, to successive portions of the same story; thus forming, in fact, not three but one complete tragedy.

To the trilogy was added a *satyr-play*, in which the satyrs were the chief characters; no doubt with a view of keeping the dramatic representations, in some degree, subordinate to their first origin,—a religious ode in honour of Bacchus. The only satyric drama which remains to us is the *Cyclops* of Euripides. The three tragedies and the satyric drama formed the four competing compositions called the Tetralogia.

The metre employed in the dialogue of the older tragedy was the *Trochaic Tetrameter*, which was soon in a great degree replaced by the nervous and lively *Iambic Trimeter*.

It must, lastly, be remembered that the drama in Athens was a national solemnity, a religious festival, the consecration of the best and noblest talent to the service of their gods.

(II.) ON THE GREEK THEATRE AND THE SCENIC REPRESENTATION OF TRAGEDY.

1. *The Theatre.*

THE Greek Theatre consisted of three parts:—

1. The theatre properly so called; *i. e.* the part appropriated to the spectators.
2. The stage.
3. The space between the stage and the theatre, called the *orchestra*.

1. The theatre consisted of a series of concentric circular benches, rising above one another backwards, in gradual succession. The centre of these circles was the centre of the orchestra; and the benches extended to about two-thirds of the whole circles. The occasional broad circular passages, unoccupied by benches, and called *διαζώματα* (or *κατατομαί*), were used as a ready means of reaching the different parts of the theatre; as were also the *κλίμακες*, or stairs, which ran upwards, dividing the benches into clusters of seats, in form like wedges, and called *κερκίδες*, in Latin *cunei*.

2. The circular area, thus partly inclosed by the theatrum, was appropriated partly to the *orchestra* and partly to the stage. The *orchestra* occupied about three quarters of this circular space. It was used for the evolutions and dances of the chorus, and it communicated with the stage by steps, by which, as occasion required, the chorus ascended to the stage. The centre of the orchestra was occupied by the *Thymēle*, an elevated altar of Bacchus; upon its steps the *flute-players* and the *rhabdophori* (constables) were generally placed, probably out of sight of the audience.

3. The remainder of the circular space, of which the *orchestra* was a part, formed the stage. The wall at the

back was called *σκηνή* or *scena*, the open space on which the representation took place was the *προσκήνιον* (*proscenium*). On the right and left of the proscenium were two projecting buildings called *παρασκήνια*, or side-wings. Between these and the theatrum were the entrances to the orchestra.

The back wall of the stage generally represented a palace, which had three doors; the central one of which was appropriated to exits and entrances of the kings or other royal personages of the play; while the others were supposed to lead to the women's apartments, to offices, and the like. The scene, however, was varied according to the requisitions of the play; a change sometimes (as in the *Ajax* of Sophocles) being made in its course. These changes were effected by two triangular frames, revolving upon a pivot, and upon the three sides of which different scenes were depicted. These frames were called *περίακτοι*.

For certain stage effects, the principal machines were, 1st, the *eccyclema* and the *exostra*: the first, a sort of wooden stage moveable on wheels, the latter also of wood, but, as the word implies, pushed forward upon the stage; 2nd, the *μηχανή*, a stage by means of which the gods were made to appear in the air (hence the expression, *θεὸς ἀπὸ μηχανῆς*); and, akin to this, was the *θεολογεῖον*, for exhibiting the gods in the upper regions; 3rd, *βροντεῖον*, a thunder-machine; 4th, *ἀναπίεσματα*, trap-doors; and lastly, *χαρώνειοι κλίμακες*, Charon's ladders, for the appearance of ghosts, &c., from the shades.

2. *Laws of Dramatic Representations.*

The great dramatic exhibitions of Athens took place at the high festival of the Dionysia. On these occasions, when a poet wished to bring out a play, he gave notice to the presiding Archon², and was thus said *χορὸν αἰρεῖν*, "to

² If the poet intended to represent at the *Lenææ*, he applied to the king-archon (*ἄρχων βασιλεύς*); if, at the greater Dionysia, to

demand a chorus:" if the demand were granted, the concession was called *χορὸν δίδοναι*. The expenses were generally met by some wealthy citizen, hence called *χορηγός*, *choragus*, who provided the singers, dances, costumes, and decorations. If the poet were not already supplied with actors, he had a sufficient number assigned to him at the expense of the state. The actors were carefully trained in their parts by the poet, who was thus said *δρᾶμα διδάσκειν*, *docere fabulam*. Five judges (*ἀγωνοθέται*) decided on the merits of the representations.

To extend the privileges of the theatre even to the poorest class, every citizen had the right of receiving from the state two oboli as entrance-money.

Every tragic *διδασκαλία* or representation consisted of three tragedies and one satyric drama, or, as it has been called above, satyr-play. The competitors, on each occasion or *ἄγων*, amounted to three, and the victor was led forward and publicly crowned with a wreath of ivy. The names of the Archon, of the successful choregus, of the poet, and of the principal actor, were inscribed on a tripod dedicated to Bacchus.

The general laws for the construction of a tragedy affected the chorus and the actors.

The dithyrambic chorus consisted originally of fifty persons. This number was, in the tragic chorus, limited subsequently to fifteen, and then to twelve. The leader of the chorus was termed the *coryphæus* (*κορυφαῖος*), who performed the part of spokesman for the whole body; and the chorus performed their dances and songs in the orchestra. The choral hymns, properly so called, generally consisted of strophe, antistrophe, and epode; but how they were sung (in reference to grouping, cadence, tone, and so on), is very uncertain. The only instruments for musical accompaniment were the flute, and occasionally the lyre.

The structure of ancient tragedy seems to admit, with an the chief archon (*ἀρχων ἐπώνυμος*, so called because he gave his name to the year).

easy adaptation, the law that was generally established, that the play should have not more than three principal characters and actors. The three principal actors were called respectively *πρωταγωνιστής*, *δευτεραγωνιστής*, *τριταγωνιστής*; other characters who appeared upon the stage were called *κωφὰ πρόσωπα*, "mute persons;" and, besides these, guards, attendants, &c.

The learner must bear in mind, that whenever a new character was introduced, his approach was announced by some one already on the stage; and that one important arrangement of the drama was that by which a messenger or other suitable character detailed to the audience those events, which were supposed to take place off the stage, and the knowledge of which was necessary to the understanding of the *dénouement* of the plot.

As regards dress, each character wore that which was exactly suited to the circumstances of his position; but, to give height and stature to the principal male character, the actor wore the *κόθορνος* (*cothurnus*), or buskin, a sort of thick-soled and high-heeled shoe; and this effect was increased by the *ὄγκος*, or lofty head-dress of hair. Lastly, to aid the expression of the features, they used the mask, (*πρόσωπον*, *προσωπεῖον*), "*persona*;" and this was considered necessary, because the natural features of the face would be lost in the vast size of the theatre, and by the distance of the spectator from the stage; and, it may be added, that perhaps the mask answered the purpose, from its peculiar construction, of a modern speaking-trumpet.

II. ON THE PRINCIPAL TRAGIC METRES.

The prosodiocal feet referred to in the following rules are,—

<i>Dactyl</i> , — ∪ ∪	<i>Trochee</i> , — ∪
<i>Spondee</i> , — —	<i>Pæon Primus</i> , — ∪ ∪ ∪
<i>Tribrach</i> , ∪ ∪ ∪	<i>Pæon Quartus</i> , ∪ ∪ ∪ —
<i>Anapæst</i> , ∪ ∪ —	<i>Proceleusmaticus</i> , ∪ ∪ ∪ ∪
<i>Iambus</i> , ∪ —	

A line, or verse, is said to be *acatalectic*, when it is complete as to its number of feet and syllables.

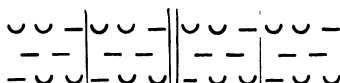
It is said to be *catalectic*³ when it is defective by a syllable.

It is said to be *hypercatalectic* when it has a syllable too much.

It is said to be *brachycatalectic* when it has a foot too little.

1. On the Tragic Anapæstic Dimeter Acatalectic.

The following scheme shows the construction of the Anapæstic Dimeter :—



The line consists of four feet, every one of which may be an anapæst.

The anapæst may be replaced in every case by a spondee or a dactyl; the only limitation being that a dactyl seldom precedes an anapæst.

The end⁴ of the second foot always closes a word, as does the end of the line.

The quantity of the last syllable in the line is not, as in most other kinds of verse, *common*; but it is to be considered, in this respect, as depending upon the beginning of

³ From *καταλήγειν*, 'to cease.'

⁴ Sometimes, though rarely, a proceleusmatic is admitted.

the line that follows. This prosodiacal uniting of the lines, in respect of quantity, is called *synaphea* (συνάφεια).

A system of anapæsts often contains an anapæstic monometer, consisting of any two feet admissible into the anapæstic dimeter, with the limiting exclusion of the dactyl and anapæst in succession.

It is also closed by a line called *Versus Paræmiacus*, so named because *proverbs* (παροιμιαί) were often expressed in this form of verse. The *paræmiac verse* is the *anapæstic dimeter catalectic*, and in form it is *generally*, though not *always*, the end of the common hexameter; when it has not such a termination, the first foot is a dactyl⁵.

2. The Tragic Iambic Trimeter, or Senarius.

The following scheme shows what feet are admissible in the Iambic Senarius:—

υ	—	υ	—	υ	*	—	υ	*	—	υ	—	—	υ
υ	υ	υ	υ	υ	υ	υ	υ	υ	υ	υ	υ	υ	υ
—	—				—	—				—	—		
—	υ	υ			—	υ	υ						
υ	υ	—											
In proper Names	υ	υ	—	υ	υ	—	υ	υ	—	υ	υ	—	

The Iambic trimeter⁶, or senarius, consists of six feet. When every foot is an iambus, the verse is a *pure senarius*; as,

δάμαρ δοθεῖσα παιδοποιὸς Ἑκτορι, v. 4.

A tribrach, being isochronous with the iambus, may replace the iambus in every place except the last; as,

πατήρ τῃ θυγατρὶ· Μένελεως συνδρά τάδε, v. 39.

⁵ The anapæstics in this play, from l. 515 to 523, and from l. 537 to 544, are illustrations of the rules here laid down.

⁶ When one foot only is taken at a time, as in Dactylic verse, it is scanned by the Monopodia, and *one foot constitutes a metre*. When two feet are taken at a time, the verse is scanned by the *Dipodia*, and *two feet constitute a metre*. The Latins appear to have scanned verses by the *Monopodia* only; hence the name *Senarius*.

A spondee is admissible into the uneven places, the 1st, 3rd, and 5th; as,

κᾶγῶ δόμοις τοῖσδ' ἄρσεν' ἐντίκτω κόρον, v. 11.

A dactyl is admitted only into the first and third feet; as,

ῶ μέγαλα πράσσω αιτίας μικρᾶς πέρι, v. 386 :

ξύγχορτα ναίῳ πᾶδι, ἔν' ἡ θαλασσία, v. 16.

An anapæst is admissible into the first only, except in the case of proper names, such as Ἀερόπη, Ἀντιγόνη, Ἰφιγένεια, which, if anapæsts were entirely excluded, could not be used in this kind of verse; and, in this latter case, the limitation is that the anapæst must be contained in the same word; as,

Ἐλένην ἐρέσθαι χρῆν τάδ', ἥ τις ἐκ δόμων, v. 601 :

ἐπεὶ δὲ τὴν Λάκαιναν Ἑρμῖδ' ἔν' ἡ γαμεῖ, v. 28.

The Cæsure.

The rhythm of the senarius depends upon the *cæsure*, which is of two kinds,—the penthemimeral *cæsure*, and the hephthemimeral *cæsure*. The former divides the third, the latter the fourth foot; that is, the middle of the third or of the fourth foot closes a word; as,

θανόντ' ἐρεῖδον *, παιδὰ θ' ὃν τίκτω πόσει, v. 8 :

καὶ πρὶν μὲν ἐν κακοῖσι * κειμένην ὄμω, v. 24.

The Quasi-Cæsure.

There is another division of the iambic trimeter, called the *quasi-cæsure*; and this occurs when a word suffers elision at the end of the third foot, or when any one of the elided forms, γ', δ', μ', σ', τ', is added to the third foot; as,

ὦ τέκνον, ἡ τεκοῦσά σ' *, ὥς σὺ μὴ θάνῃς, v. 413.

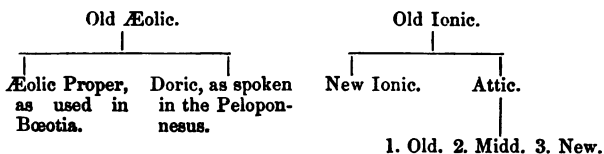
It very rarely occurs that either the third or the fourth foot consists of an entire word; and it is universally true that the third and fourth feet never form one word.

served in the senarius, that the anapæst is no where admissible, and the penthemimeral cæsure⁷ is always used.

IV. ON THE GREEK DIALECTS.

THE Greek tongue was spoken by all the tribes of Pelasgian origin, a term which properly denotes "*those come over the sea.*" These were settled not only in Greece Proper, but also in the south of Italy, Sicily, and along the coast of Asia Minor. They originally had one common language, from which the dialects subsequently branched out. Out of this original tongue the language of Epic poetry next arose, best known to us from the writings of Homer and Hesiod, and sometimes styled the *Homeric* dialect. It was based upon Ionic, intermixed with varieties of Æolisms, and arose in Ionia.

The sources and order of the dialects are shown in the following table :—



The language of the Pelasgic Dorians, the ancestors of the Spartans, was very harsh and unpolished, and very far removed from the Epic form. Peculiar to this dialect is the frequent use of the vowel A, which in grammar is termed *πλατειασμός*. The Æolians also kept the old language very close to its primitive forms, and thus, in many points, their dialects concurred with the Doric; hence they have sometimes been regarded as identical, but they are rather closely connected by affinity, as shown in the foregoing table. The strangeness of its forms, and its

⁷ For examples of this metre, see Dr. Major's edition of Porson's Preface to the *Hecuba*.

wide departure from the Epic dialect, made it scarcely intelligible to those Greeks who were not Æolians. Hence Pindar retained only those of its peculiarities which it had in common with the Doric. The Ionians, in the formation of their dialect, kept more closely to the Epic, with which it has sometimes been confounded. It is remarkable for its softness, which it attained by accumulating as many vowels as possible without contraction, and by terminating words in soft and feeble syllables. The Attic dialect, which was of later improvement, soon excelled the other Greek dialects in refinement, whilst it equally avoided the Doric harshness and the Ionic softness. The Ionic is to be regarded as its parent, and the three varieties mentioned in the table are merely different periods of the same dialect. As long as Greece retained her independence, each state employed its native dialect; but after the period of the Macedonian conquest, the language of Athens, from her pre-eminence in literature and the arts, was generally adopted, though not in its strict purity; and this universal dialect, under the name of *Common* (κοινὸν) is assumed as the basis of Greek Grammars. The literature of Greece is usually divided into two great periods, viz. the Præ-Attic and the Attic.

(1.) *Præ-Attic Poetry.*

1. *Epic*, the peculiarities of which are mentioned above.
2. *Elegiac*, expressive of the softer feelings. This also arose in Ionia, and nearly resembled Epic, but it contained more Ionisms. A specimen of it occurs in this play, line 103.
3. *Iambic*, from *Iambus*, 'a satire,' also Ionian. The Epodes of Horace are an imitation of the Iambics of Archilochus of Paros.
4. *Lyric*, adapted particularly for music, whence it derives its name. The first master of Grecian music was Terpander of Lesbos, who flourished B.C. 670. Lyric poetry consisted, 1st, of songs set to be sung by a single

person ; such were the writings of Sappho and Alcæus (of Lesbos), in Æolic Proper : 2ndly, of odes, more complicated and sung by a number of persons ; they were divided into strophe, antistrophe, and epode. Of these Pindar presents the most perfect specimen. The Lyric poets wrote in a dialect peculiar to themselves, based upon Ionic but with many Dorisms. This dialect was adopted by the Tragedians in the choral odes.

Præ-Attic Prose

originated in Ionia. The principal writers were Cadmus and Hecataeus of Miletus, who wrote Chronicles. Hellanicus, an Æolian of Mitylene, and Herodotus, a Dorian, both wrote in the new Ionic. And we may here remark that particular dialects became appropriated by custom to particular kinds of composition. This period ends with the Persian war.

(2.) *Attic Period.*

The *Old Attic* approximated to the Ionic. Tyrtaeus, Theognis, and Solon wrote in it.

The *Middle*, or *transition Attic*, is represented by the writings of Thucydides, the earlier plays of Aristophanes, and the dialogue of the Tragedians.

The *New Attic* comprehends the orators, Plato, and the writers of the New Comedy.

ΕΥΡΙΠΙΔΟΥ ΑΝΔΡΟΜΑΧΗ.

THE ARGUMENT.

NEOPTOLEMUS, having received Andromache, the wife of Hector, as his reward at the capture of Troy, had by her a son called Molossus ; but subsequently he married, during her life, Hermione, the daughter of Menelaus. And having in former times demanded satisfaction for the death of Achilles from Apollo at Delphi, he returned to the oracle to propitiate the god, in consequence of having repented of his request. But the Queen, being jealous of Andromache, sent for Menelaus, and plotted her death ; whilst the latter placed her boy in a place of concealment, and took sanctuary herself in the temple of Thetis. But Menelaus and his attendants discovered the child, and treacherously induced her to leave her asylum ; and, when they were on the point of putting them both to death, they were prevented by the appearance of Peleus. Menelaus, therefore, returned to Sparta ; and Hermione, dreading the presence of Neoptolemus, repented of her design. In the meantime, Orestes, having arrived, carried Hermione away with him by persuasion, and laid a plot to destroy Neoptolemus ; whom, shortly after, certain persons brought in murdered. Thereupon Thetis appeared to Peleus, as he was beginning to wail over the dead body, and commanded him to bury it at Delphi, and to send away Andromache with her son to the Molossi. She then added that immortality awaited him ; and, having been made partaker of this, he was translated to the islands of the Blest.—The scene of the Play is laid at Pthia ; the Chorus consists of women of Pthiotis ; the Prologue is spoken by Andromache.

DRAMATIS PERSONÆ.

ANDROMACHE.
MAID-SERVANT.
CHORUS.
HERMIONE.
MENELAUS.
MOLOSSUS.
PELEUS.
ANOTHER MAID-SERVANT.
NURSE.
ORESTES.
MESSENGER.
THETIS.

ΕΥΡΙΠΙΔΟΥ ΑΝΔΡΟΜΑΧΗ.

ΑΝΔΡΟΜΑΧΗ.

Ἀσιάτιδος γῆς σχῆμα, Θηβαία πόλις,
 ἔθεν ποθ' ἔδνων σὺν πολυχρύσῳ χλιδῇ
 Πριάμου τύραννον ἐστίαν ἀφικόμην,
 δάμαρ δοθείσα παιδοποιὸς Ἔκτορι,
 ζηλωτὸς ἔν γε τῷ πρὶν Ἀνδρομάχῃ χρόνῳ, 5
 νῦν δ', εἴ τις ἄλλη, δυστυχεστάτῃ γυνή·
 [ἔμοῦ πέφυκεν, ἢ γενήσεται ποτε.]
 ἦτις πόσιν μὲν Ἔκτορ' ἐξ Ἀχιλλέως
 θανόντ' ἐξεῖδον, παῖδά θ' ὄν τέκτω πόσει

1. How is Ἀσιᾶτιδος sometimes written? Explain the adjective terminations in -ατις and -ατης. Scan the line. Give the derivation and meanings of σχῆμα. Explain Θηβαία.

2. Give the successive meanings of ἔδνα. What is the Epic form of this word? Give similar instances of a change in breathing. What is the quantity of the penultima in πολυχρύσῳ? (See l. 147.)

3. How, in respect of declension, is τύραννος here used? Give similar instances. How is ἀφικόμην construed in the Tragic Poets? What is its common construction in Homer? What in prose? Give an example from Herodotus.

5. What is the force of the article when placed in close connexion with the adverb? Scan this line, and state in what places and with what restrictions the anapæst is admissible.

6. Distinguish accurately between εἰτις, ὅστις, and ὃς ἄν.

9. What is the force of ἐκ here? Trace accurately the principal meanings of this preposition, and show how it differs in its primary sense from ἀπό. What would here have been the more usual construction? Distinguish between πόσιν and ποσίν. Explain the meanings and conjugations of the obsolete verb εἶδω; and go through οἶδα and γινέω according to the Attic usage.

ῥιφθέντα πύργων Ἀστυάνακτ' ἀπ' ὀρθίων, 10
 ἐπεὶ τὸ Τροίας εἶλον Ἕλληνες πέδον,
 αὐτὴ δὲ δούλη, τῶν ἐλευθερωτάτων
 οἰκῶν νομισθεῖσ', Ἑλλάδ' εἰσαφικόμην,
 τῷ νησιώτῃ Νεοπτολέμῳ δορὸς γέρας
 δοθεῖσα λείας Τρωικῆς ἐξαίρετον. 15
 Φθίας δὲ τῆςδε καὶ πόλεως Φαρσαλίας
 ξύγχορτα ναίω πεδί', ἴν' ἡ θαλασσία
 Πηλεῖ ξυνώκει χωρὶς ἀνθρώπων Θέτις
 φεύγουσ' ὄμιλον· Θεσσαλὸς δὲ νιν λεῶς
 Θετρίδειον αὐδᾶ θεᾶς χάριν νυμφευμάτων. 20
 ἔνθ' οἶκον ἔσχε τόνδε παῖς Ἀχιλλέως,
 Πηλέα δ' ἀνάσσειν γῆς ἐᾶ Φαρσαλίας,
 ζῶντος γέροντος σκῆπτρον οὐ θέλων λαβεῖν.
 καγὼ δόμοις τυῖςδ' ἄρσεν' ἐντίκτω κόρον,

10. Scan this line. What are the two meanings of ὀρθίος? Give an example from the "Antigone."

11. Whence was the appellation "Ἕλληνες" derived, and when was it first applied to the collective Greek people? What names are applied to them by Homer? What is the force of the aorist? and, in relation to it, of the imperfect? Give an example from the "Anabasis."

12. State the rule for the comparison of such adjectives as ἐλεύθερος.

13. What Latin word corresponds to οἶκος? and so to οἶνος? Explain the construction of οἰκῶν.

14. In what case is λείας, and why? Scan the line. Explain the declension and dialects of δόρυ. What custom, as to the spoils of war, is here alluded to? Give the Latin phrases, and quote from Virgil, Æn. ix. 267.

16. How does the accent of πόλεως affect the scanning of the line?

17. Derive, and explain the construction of, ξύγχορτα. Why has πεδίων a paroxytone accent? Is there any peculiarity in the aorist of ναίω?

18. Give the two futures of φεύγω: which is properly Doric? Give examples of similar double futures. Of what verb is φεύξω the future? For what pronominal forms is νιν used? For what, in this instance? What is the Homeric form?

20. How is χάριν used here? What are the two accusatives of χάρις? Which is least frequently used by Euripides?

22. Scan this line. What is the quantity of the α in Πηλεία? In what word is this α shortened by Euripides? On what principle is ἀνάσσειν followed by a genitive? What is its frequent construction in Homer?

24. Why is there not a subscriptum in the crasis in καγὼ? In what cases would the α, in a crasis, have a subscriptum?

πλαθεῖς Ἀχιλλέως παιδί, δεσπότη γ' ἐμῷ.	25
καὶ πρὶν μὲν ἐν κακοῖσι κειμένην ὅμως	
ἐλπίς μ' αἰὲ προσῆγε σωθέντος τέκνου	
ἄλκην τιν' εὐρεῖν κάπικούρησιν κακῶν	
ἔπει δὲ τὴν Λάκαιναν Ἑρμιόνην γαμῆ	
τοῦμόν παρώσας δεσπότης δοῦλον λέχος,	30
κακοῖς πρὸς αὐτῆς σχετλίοις ἐλαύνομαι	
λέγει γὰρ ὥς νιν φαρμάκοις κεκρυμμένοις	
τίθημι ἄπαιδα καὶ πόσει μισομένην,	
αὐτῇ δὲ ναίειν οἶκον ἀντ' αὐτῆς θέλω	
τόνδ', ἐκβαλοῦσα λέκτρα τάκεινης βίᾳ	35
ἄγῳ τὸ πρῶτον οὐχ ἑκοῦσ' ἐδεξάμην,	
νῦν δ' ἐκλέλοιπα Ζεὺς τὰδ' εἰδείη μέγας,	
ὥς οὐχ ἑκοῦσα τῷδ' ἐκοινώθην λέχει.	
ἀλλ' οὐ σφε πείθω, βούλεται δέ με κτανεῖν,	
πατὴρ τε θυγατρὶ Μενέλεως συνδρῶ τάδε.	40
καὶ νῦν κατ' οἴκους ἔστ', ἀπὸ Σπάρτης μολῶν	

25. What meaning has *πελάζω* in the older language? Explain the formation of the poetical aorist *ἐπλάθην*. Is there any peculiarity in the scanning of this line?

26. How is *ὅμως* to be taken? Give a similar use of *ὅμως*, in line 1085, below.

27. What is the quantity of the penult. in *αἰεῖ*? Is *αἰεῖ* ever used? Give similar instances. What tense is *προσῆγε*? Show that the sense requires that tense. What case is *τέκνον*, and why?

28. Translate *ἐπικούρησιν κακῶν* into Latin.

29. Of what is *Λάκαινα* the feminine form? Give similar instances. Some words in *-ων* have what form in the feminine? Give instances. Distinguish between the usages of the active and middle of *γαμῆν*.

30. What two forms of the future has *ώθειω*? From what are all the other tenses formed? In what sense is *παρωθεῖν* constantly used? Give an example from *Orestes*, ver. 627. How is *δοῦλος* here used? Give a similar usage of *servus* in *Horace*. Whence is *δοῦλος* derived, and how does it differ from *ἀνδράποδον*?

31. What Latin word corresponds to *ἐλαύνομαι*? Quote a similar usage in *Horace*.

32. Why is *ὥς* thus accentuated?

34. To whom do *αὐτῇ* and *αὐτῆς* respectively refer?

36. What is the quantity of *α* in *ἄγῳ*, and why? *τὸ πρῶτον*. Give other instances of the accus. used adverbially. *ἐκλέλοιπα*. Give other instances of *οι* in the penult. of the perfect.

37. What are the different modes of expressing a wish in Greek? (See notes, 294 and 523.)

39. *σφέ*. What other enclitics are similar in usage to this? What Latin word is derived from *βούλομαι*? Scan this line, and the next.

ἐπ' αὐτὸ τοῦτο· δειματομένη δ' ἐγὼ
 δόμων πάροικον Θέτιδος εἰς ἀνάκτορον
 θάσσω τόδ' ἐλθοῦσ', ἣν με κωλύσῃ θανεῖν·
 Πηλεὺς τε γάρ νιν ἔκγονοί τε Πηλέως 45
 σέβουσιν, ἐρμήνευμα Νηρηΐδος γάμων.
 ὃς δ' ἔστι παῖς μοι μόνος, ὑπεκπέμπω λάθρα
 ἄλλους ἐς οἴκους, μὴ θάνῃ φοβουμένη.
 ὁ γὰρ φυτεύσας αὐτὸν οὔτ' ἐμοὶ πάρα
 προσωφελῆσαι, παιδί τ' οὐδέν ἐστ', ἀπὼν 50
 Δελφῶν κατ' αἶαν, ἔνθα Λοξία δίκην
 δίδωσι μανίας, ἣν ποτ' ἐς Πυθῶ μολὼν
 ᾗτησε Φοῖβον πατρός· οὐ κτίνει δίκην,
 εἴ πως τὰ πρόσθε σφάλματ' ἐξαιτούμενος
 θεὸν παρὰσχοιτ' ἐς τὸ λοιπὸν εὐμενῇ. 55

41. In what words is *ι* final never elided? In what words, seldom? Give an instance of the latter, from the "Hippolytus." Why is the last syllable of *ἀπὸ* here long? Give a similar instance, in Virgil.

42. What is Buttman's distinction of *ἐπὶ* with dative and accusative after a verb of motion? Does this hold here? State the principal meaning of *ἐπὶ* with the gen., dat., and accus.

43. Give an example, from Herodotus, of *πάροικος* (*near to*) with a dative.

44. Of what is *ἦν* properly a contraction? What is it in Homer? Explain fully and accurately the difference between *ἴαν* and *εἰ*. What word must here be supplied, for the ellipsis? Give a similar instance from Homer; explaining the latter passage carefully.

46. Is there any thing peculiar in the form *Νηρηΐδος*? What is the primary meaning of *ἐρμήνευμα*, and what its meaning here?

47. Explain accurately the construction of the relative pronoun in this line; illustrating this usage by a similar one in Horace. Account for the accent in *ἔστι*. What is the force of the preposition in *ὑπεκπέμπω*? (See ver. 435.)

49. What is the effect of the accent being thrown back in *πάρα*, *ἐπὶ*, and the Ionic *ἐν*? And why are *διὰ* and *ἀνὰ* exceptions? What is the peculiarity of the infinitive *προσωφελῆσαι*, in reference to construction? What case does this govern in Herodotus? note the Example.

52. Distinguish between *μανίας* and *μανιάς*. What is the peculiarity of accent in the accusative of nouns in *-ῶ*? How are the only two nouns in *-ως* accentuated? What are they? What derivations are given of the word *Πυθῶ*? What is the peculiar construction here of *ᾗτησε*? Account for the *ι subscriptum*.

53. *πατρός* explain the construction of this genitive. *οὐ κτίνει*, put for what? What is the force of the preposition?

55. Explain distinctly the five usages of the middle verb.

ΘΕΡΑΠΑΙΝΑ.

δέσποιν', ἐγὼ τοι τοῦνομ' οὐ φεύγω τόδε
καλεῖν σ', ἐπείπερ καὶ κατ' οἶκον ἤξιουν
τὸν σόν, τὸ Τροίας ἡνίκ' ὤκοῦμεν πέδον·
εὐνους δὲ καὶ σοὶ ζῶντί τ' ἦν τῷ σῶ πρόσει,
καὶ νῦν φέρουσά σοι νέους ἦκω λόγους, 60
φόβῳ μὲν, εἴ τις δεσποτῶν αἰσθήσεται,
οἴκτῳ δὲ τῷ σῷ· δεινὰ γὰρ βουλεύεται
Μενέλαος ἐς σὲ παῖς θ', ἃ σοι φυλακτέα.

AN. ὦ φιλάττη σύνδουλε, σύνδουλος γὰρ εἶ
τῇ πρόσθ' ἀνάσση τῇδε, νῦν δὲ δυστυχεῖ, 65
τί δρῶσι ; ποίας μηχανὰς πλέκουσιν αὖ,
κτεῖναι θέλοντες τὴν παναθλίαν ἐμέ ;

ΘΕ. τὸν παῖδά σου μέλλουσιν, ὦ δύστηνε σύ,
κτείνειν, ὃν ἔξω δωμαίων ὑπεξέθου.

AN. οἴμοι· πέπυσται τὸν ἐμὸν ἑκθετον γόνον 70
πόθεν ποτ' ; ὦ δύστηνος, ὡς ἀπωλόμην.

ΘΕ. οὐκ οἶδ', ἐκείνων δ' ἡσθόμην ἐγὼ τάδε·
φροῦδος δ' ἐπ' αὐτὸν Μενέλεως δόμων ἄπο.

56. *τοῦνομα*. Enumerate the different combinations of vowels and diphthongs which form the diphthong *ou* in crasis. What is the construction of *καλεῖν* ? Connect this word with the Latin *Calendæ*.

60. Distinguish between *νῦν* and *νυν*, *νῦν* and *ἤδη*, *πιστο* and *jam* ; also between *ἦκω* and *ἔρχομαι*. What is the proper meaning of *νός* ?

62. What is the peculiar force of the genitive with *οἴκτῳ* ? Illustrate it from Virgil. Give instances of a similar usage of possessive pronouns.

63. Explain the force and usage of verbals in *-τεος*. By what other form can they be replaced ?

64. State the three different modes in which *φίλος* can be compared.

65. Distinguish carefully between *ὅδε*, *οὗτος*, and *ἐκεῖνος*.

66. Why is *τί* here accented ? What is the usage of *ποῖος* and *ὁποῖος* ? Give the correlatives of *ποῖος*. What Latin word is derived from *μηχανή* ?

69. What is the force of the first preposition in *ὑπεξέθου* ?

70. Of what constructions does *πυνθάνομαι* admit ?

71. What effect has the addition of *ποτί* ? Give an example from *Ed. Tyr.*

72. What case is used, when one of two objects only after verbs of *perception* is expressed ?

73. Derive *φροῦδος*, and account for the aspirated consonant *φ*,

AN. ἀπωλόμην ἄρ' ὦ τέκνον, κτενοῦσί σε
 δισσοὶ λαβόντες γῦπες. ὁ δὲ κεκλημένος 75
 πατὴρ ἔτ' ἐν Δελφοῖσι τυγχάνει μένων.

ΘΕ. δοκῶ γὰρ οὐκ ἂν ὧδέ σ' ἂν πράσσειν κακῶς,
 κείνου παρόντος· νῦν δ' ἔρημος εἰ φίλων.

AN. οὐδ' ἀμφὶ Πηλέως ἦλθεν, ὥς ἤξοι, φάτις;

ΘΕ. γέρων γ' ἐκείνος ὥστε σ' ὠφελεῖν παρών. 80

AN. καὶ μὴν ἔπεμψ' ἐπ' αὐτὸν οὐχ ἅπαξ μόνον.

ΘΕ. μῶν οὖν δοκεῖς σοῦ φροντίσαι τίν' ἀγγέλων;

AN. πόθεν; θέλεις οὖν ἄγγελος σύ μοι μολεῖν;

ΘΕ. τί δῆτα φήσω χρόνιος οὐς' ἐκ δωμαίων;

AN. πολλὰς ἂν εὖροις μηχανάς· γυνὴ γὰρ εἶ. 85

ΘΕ. κίνδυνος· Ἑρμιόνη γὰρ οὐ σμικρὰ φύλαξ.

AN. ὀρέῃς; ἀπανδῆς ἐν κακοῖς φίλοισι σοῖς.

ΘΕ. οὐ δῆτα· μὴδὲν τοῦτ' ὄνειδισις ἐμοί.

ἀλλ' εἰμ', ἐπεὶ τοι κοῦ περίβλεπτος βίος
 δούλης γυναικός, ἦν τι καὶ πάθω κακόν. 90

AN. χῶρει νυν' ἡμεῖς δ', οἷς περ ἐγκείμεσθ' αἰεὶ

at the beginning. In what cases is it generally used? Account for the accent in *ἀπο*.

74. Distinguish between *ἀρα* and *ἄρα*.

76. After what verbs (with which we commonly use the infinitive) is the participle used in Greek?

77. What is the force of the repetition of *ἂν* in this line? Explain accurately this usage of *ἂν*. What is its form in the Epic writers? Decline *ἔρημος*. How is it used in Homer?

79. Explain the usage and meaning of *ὥς* and *ὅτε* in the *oratio obliqua*. Give an example from Thucydides.

80. *γέρων* . . . *ὥστε*. What is the usual form of this mode of expression? Give an instance (*without ὥστε*) from Herodotus.

81. How is *μὴν* used generally? Give an instance from the "Alcestis." What is the force of *ἀλλὰ μὴν*? What is the force of *μῶν*? Explain the meaning of *φροντίζειν*, when put with a genitive or accusative respectively; and give examples.

85. Explain accurately the force of *ἂν* when used with the tenses of the optative; giving examples.

86. What is the quantity of the *ι* in *σμικρός*? Give the comparison, both regular and irregular.

87. Give the meaning (here) of *ἀπανδάω*: are there any verbs analogous to this? *φίλοισι*: explain the principle of this dative.

88. *οὐ δῆτα*: what is the force of *δῆ* or *δῆτα*? *μὴδὲν* . . . *ὄνειδ.*: explain the usage of *μὴ* in prohibitions.

89. Explain the force of verbal adjectives in *-τός*, giving the corresponding Latin forms.

91. What is the quantity of the enclitic *νυν*? What dialect, properly, has in the verb the dual terminations *-μισθα*, *μισθον*? Distinguish between *χῶρει* and *χωρεῖ*.

- θρήνοισι καὶ γόοισι καὶ δακρύμασι,
 πρὸς αἰθέρ' ἔκτενοῦμεν' ἐμπέφυκε γὰρ
 γυναιξὶ τέρψις τῶν παρεστώτων κακῶν
 ἀνὰ στήμ' αἰὲ καὶ διὰ γλώσσης ἔχειν. 95
 πάρεστι δ' οὐχ ἓν ἀλλὰ πολλὰ μοι στένειν,
 πόλιν πατρίαν, τὸν θανόντα θ' Ἔκτορα,
 στερρόν τε τὸν ἐμὸν δαίμον', ὃ ξυνεζύγην,
 δούλειον ἡμᾶρ ἐσπεσοῦσ' ἀναξίως.
 χρὴ δ' οὐποτ' εἰπεῖν οὐδέν' ὄλβιον βροτῶν, 100
 πρὶν ἂν θανόντος τὴν τελευταίαν ἴδῃς
 ὅπως περάσας ἡμέραν ἦξει κάτω.
 Ἴλίῳ αἰπεινᾷ Πάρις οὐ γάμον ἀλλά τιν' ἄταν
 ἡγάγετ' εὐνάϊαν εἰς θαλάμους Ἑλέναν.
 ἄς ἔνεκ', ὦ Τροίη, δορὶ καὶ πυρὶ δηϊάλωτον 105
 εἰλέσ' ὁ χιλιόναυς Ἑλλάδος ὠκὺς Ἄρης,

92. Derive *θρήνος*. Distinguish between *δακρῦων* and *δακρύων*: what is the Latin form? Can you give any other instances, in Greek and Latin, of the interchange of *δ* and *λ*, *d* and *l*?

93. Distinguish between *αἰθήρ* and *ἀήρ*, quoting an illustrative passage from the *Odyssey*.

94. Give the Attic and Ionic forms of *παρεστηκώς*.

95. Give the true meaning of *ἀνά*, mentioning any other uses, and distinguish between *ἀνά πᾶσαν ἡμέραν*, and *πᾶσαν τὴν ἡμέραν*. Give other phrases corresponding to *διὰ γλώσσης ἔχειν*. Distinguish between *διὰ* with the genitive, and *διὰ* with the accusative. Why is the accent on *ἀνα* thrown back?

97. What form of *πατρίος* is used in Homer, Hesiod, and Herodotus? How is it declined? What is Hermann's distinction between *πάτρια* and *πατρία*?

98. What is the older form of *στερρός*? Give its first and then its derived meanings. What is *δαίμων* used to denote?

99. What is the case of *ἡμᾶρ*, and why? Is this the usual construction? What is the future of *πίπτω*? How do the tragedians use *εἰς* and *ἐς*? Which is more correct before a consonant?

100. Decline *ὄλβιον*. Give its regular and irregular superlatives.

101. Explain fully and accurately the syntax and usage of *πρὶν*, with examples in each case.

102. Distinguish between *περάω*, *περᾶσω* and *περάω*, *περᾶσω*. In what cases are futures in *-άσω* always short?

103. What observation is here to be made on the use of Elegiacs by the dramatic poets? What is the gender of *Ἴλιῳ*? On what principle is the *φ* in *Ἴλιῳ* short here? How is *γάμος* here used?

104. *ἡγάγετ'*. To which use of the mid. verb is this instance to be referred? (See l. 55.) Give the corresponding Latin form.

105. Decline *δορί*. Derive *δηϊάλωτος*. Quote an instance in which the *α* in *Ἄρης* is long.

106. Give a parallel passage from *Œd. Col.*, 1065.

καὶ τὸν ἔμδν μελέας πόσιν Ἔκτορα, τὸν περὶ τείχη
 εἵλκυσε διφρεύων παῖς Ἀλίας Θέτιδος·
 αὐτὰ δ' ἐκ θαλάμων ἀγόμαν ἐπὶ θίνα θαλάσσης,
 δουλοσύναν στυγερὰν ἀμφιβαλοῦσα κάρᾳ. 110
 πολλὰ δὲ δάκρυά μοι κατέβα χροός, ἀνὶκ' ἔλειπον
 ἄστν τε καὶ θαλάμους καὶ πόσιν ἐν κονίαις·
 ὦμοι ἐγὼ μελέα, τί μ' ἐχοῖν ἔτι φέγγος ὀρᾶσθαι,
 Ἑρμιόνας δούλαν; ἄς ὑπο τειρομένα
 πρὸς τόδ' ἄγαλμα θεᾶς ἰκέτις περὶ χεῖρε βαλοῦσα 115
 τάκομαι, ὥς πετρίνα πιδακόεσσα λιβάς.

ΧΟΡΟΣ.

ὦ γύναι, ἂ Θέτιδος δάπεδον καὶ ἀνάκτορα θάσσεις
 δαρὸν, οὐδὲ λείπεις,

107. Explain fully the peculiar construction of the pronoun *ἐμδν*, giving similar instances in Latin. How is *τὸν* used here? How do the accounts differ, in Homer and Virgil, as to the treatment of Hector's dead body by Achilles?

108. What is the syntax, generally and here, of *διφρεύω*? Give the exact meaning of *διφρος*.

109. Give the two forms of *θίς*, and illustrate two-form words by other examples. Give also the primitive and derived meaning, and the gender, of *θίς*.

110. What is the construction of *ἀμφιβαλοῦσα* here and elsewhere? What is the Ionic form of *κάρᾳ*? How is its dative marked? What other obsolete forms supply the cases? Trace them. What peculiar form of this word occurs in Sophocles?

111. Give the Ionic declension of *χρῶς*, *χρωτός*.

112. Decline *πόσις*, and give other similar words. What analogy do nouns in *-ις*, which do not take a consonant in the genitive, follow? Distinguish between *πόσιν* and *ποσιν*. What is the quantity of the *ι* in *κονία*, in Homeric and common Greek?

113. Explain the usage and the accentuation of the interjections *ὦμοι*, and *ὦ*. What is the peculiarity of form and accentuation in *χοῖν* and *ἐχοῖν*? What is the peculiar usage of *ὀρᾶσθαι* here?

114. Account for the accentuation of *ὑπο*.

115. Derive and give the various meanings of *ἀγαλμα*. Give the masc. form of *ἰκέτις*; and the two fem. forms of *δοσπότης*.

116. *πίτρινος*. What is the general meaning of proparoxyton adjectives in *-ινος*? Name any exception.—*πιδακίς*. Generally, what do adj. in *-εις*, with *ι*, *η*, or *ο* preceding, denote? To what Latin termination do they correspond? Are they used here in their strict sense?

117. Explain the peculiar declension and accentuation of *γυνή*. Give the two vocatives of *ἄναξ*, and state with what limitation one of them is used.—*θάσσεις*. How is this commonly used as to government? Give examples.

Φθιάς δμῶς ξμόλον ποτὶ σὰν Ἀσιήτιδα γένναν,
 εἴ τί σοι δυναίμαν 120
 ἄκος τῶν δυσλύτων πόνων τεμεῖν,
 οἳ σὲ καὶ Ἑρμιόναν ἔριδι στυγερά συνεκλῆσαν,
 τλᾶμον, ἀμφὶ λέκτρων
 διδύμων ἐπίκοινον
 ἐοῦσαν ἀμφὶ παῖδ' Ἀχιλλέως· 125
 γνῶθι τύχαν, λόγισαι τὸ παρὸν κακόν, εἰς ὅπερ ἤκεις.
 δεσπότης ἀμιλλᾷ,
 Ἴλιὺς οὔσα κόρα, Αἰακίδαίμονος ἐκγενέταισι ;
 λείπε δεξιμήλον
 δόμον τᾶς ποντίας θεοῦ. τί σοι 130
 καιρὸς ἀτυζομένα δέμας αἰκέλιον καταλείβειν
 δεσποτῶν ἀνάγκαις ;
 τὸ κρατοῦν δέ σε πείσει.
 τί μόχθον οὐδὲν οὔσα μοχθεῖς ;
 ἀλλ' ἴθι λείπε θεᾶς Νηρηίδος ἀγλαὸν ἔδραν, 135
 γνῶθι δ' οὔσ' ἐπὶ ξένας
 δμῶις, ἐπ' ἀλλοτρίας πόλεως,
 ἔνθ' οὐ φίλων τίν' εἰσορᾷς
 σῶν, ὧ δυστυχεστάτα,
 ὧ παντάλαινα νύμφα. 140

119. What is *ποτὶ* put for?—*ξμόλον*. What present is in use? Give those tenses which are found.

120. Supply the ellipsis with *εἴ τι*. Distinguish between *εἰ τις* and *ὅστις*.

121. Explain the phrase *ἄκος τέμνειν*, giving examples.

122. Explain fully the formations of *συνέκλῆσαν*. What English expression illustrates the meaning of this verb? Quote Homer, *Il. a. 8*.

127. Explain the usage and government, and give the derivation of *ἀμιλλᾷ*.

129. What is *δεξιμήλον* compounded of? What is the gender of *θεός*?

130. From what phrase does the use here of *καιρὸς* take its origin? Explain and give the usual form of *αἰκέλιος*. Explain the construction; and illustrate this use of the adj. from Virgil.

133. Of what word or phrase has *τὸ κρατοῦν* the force? Explain the meaning of the article with an adjective or a participle. Can *πείσει* be formed from any other verb than *πείθω*?

134. Explain "the accusative of the cognate;" giving other instances. Give the meaning, and the Homeric form, of *μόχθος*; and the meaning and derivation of *πένομαι*.

136. Explain the construction of *γνῶθι . . . οὔσα*. Give the masc. form of *δμῶις* and another fem. form. Distinguish between *δμῶς*, *δοῦλος*, and *ἀνδράποδον*. What is the gen. of *πόλις* according to the Epic, Doric, Ionic, and Attic usage?

οἰκτροτάτα γὰρ ἔμοιγ' ἔμολες, γύναι Ἰλιάς, οἴκους·
 δεσποτῶν δ' ἑμῶν φόβῳ
 ἥσυχίαν ἄγομεν, τὸ δὲ σὸν
 οἶκτ' φέρουσα τυγχάνω,
 μὴ παῖς τᾶς Διὸς κόρας
 σοί μ' εὖ φρονοῦσαν εἶδῃ.

145

ΕΡΜΙΟΝΗ.

κόσμον μὲν ἀμφὶ κρατὶ χρυσείας χλιδῆς
 στολμόν τε χρωτὸς τύνδε ποικίλων πέπλων,
 οὐ τῶν Ἀχιλλέως οὐδὲ Πηλέως ἄπο
 δόμων ἀπαρχὰς δεῦρ' ἔχουσ' ἀφικόμην,
 ἀλλ' ἐκ Λακαίνης Σπαρτιάτιδος χθονὸς
 Μενέλαος ἡμῖν ταῦτα δωρεῖται πατὴρ
 πολλοῖς σὺν ἔδνοις, ὥστ' ἐλευθεροστομεῖν.
 ὑμᾶς μὲν οὖν τοῖςδ' ἀνταμείβομαι λόγοις·
 σὺ δ' οὔσα δούλη καὶ δορίκτητος γυνὴ
 δόμους κατασχεῖν ἐκβαλοῦς' ἡμᾶς θέλεις

150

155

140. Give the Homeric vocative of *νύμφη*: also its successive meanings.

141. Why could not the *αι* in *γύναι* be short before *Ἰλιάς* in Epic poetry? Conjugate *ἔμολες*.

142. Give an instance of the interchange of the singular and plural in the Greek text.

143. Give Buttman's explanation of the use of the article with the possessive pronoun.

144. What peculiar transition takes place here? Explain the principle. Explain the constructive *φέρουσα τυγχάνω*.

145. What is the principle which determines the construction of verbs in dependent clauses, after the final particles *ὥς*, *ἵνα*, *ὅφρα*, &c.? State the rules which regulate the use of the different tenses after *ut*, with examples.

147. Show how *ἀμφὶ* is connected with the Latin *amb.* Distinguish between *ἀμφὶ* with the gen., dat., and acc. What is the peculiarity of the accentuation (after contraction) in *χρύσεος*. Trace the different meanings of *κόσμος*.

149. Explain the term *ἀπάρχεσθαι* in sacrificing. From what part of the verb are such words as *δόμος*, *φόρος*, *τόνος*, &c. derived?

151. What is the masc. form of *Σπαρτιάτις*? Explain the varied accentuation of *ἡμῖν*, &c.

153. Explain *ἔδνοις*.—*ἐλευθερ.*: state the rule for the augmentation of verbs, according as they are compounded with a preposition or a noun.

154. *ἀνταμ.*: in what voice, and why? Give the primary and derived meanings of *ἀμείβω*.

156. Give Buttman's explanation of the use of *θίλω* and *ἰθίλω*.

τούςδε, στνγοῦμαι δ' ἀνδρὶ φαρμάκοισι σοῖς,
 νηδὺς δ' ἀκύμων διὰ σέ μοι διόλλυται
 δεινὴ γὰρ Ἑπειρώτις ἐς τὰ τοιάδε
 ψυχὴ γυναικῶν ὣν ἐπισχῆσω σ' ἐγώ, 160
 κούδεν σ' ὀνήσει δῶμα Νηρηῖδος τόδε,
 οὐ βωμὸς οὐδὲ ναός, ἀλλὰ κατθανεῖ.
 ἦν δ' οὖν βροτῶν τίς σ' ἡ θεῶν σῶσαι θέλη,
 δεῖ σ' ἀντὶ τῶν πρὶν ὀλβίων φρονημάτων
 πτῆξαι ταπεινὴν, προσπεσεῖν τ' ἐμὸν γόνυ, 165
 σαίρειν τε δῶμα τοῦμόν, ἐκ χρυσηλάτων
 τευχέων χερὶ σπείρουσαν Ἀχελώου δρόσον,
 γνῶναί θ' ἴν' εἰ γῆς. οὐ γάρ ἐσθ' Ἐκτωρ τάδε,
 οὐ Πρίαμος, οὐδὲ χρυσός, ἀλλ' Ἑλλὰς πόλις.
 ἐς τοῦτο δ' ἤκεις ἀμαθίας, δύστηνε σύ, 170
 ἡ παιδί πατρός, ὃς σὸν ὤλεσεν πόσιν,
 τολμᾷς ξυνεύδειν καὶ τέκν' αὐθέντου πάρα
 τίττειν. τοιοῦτον πᾶν τὸ βάρβαρον γένος·

157. Scan this line.

158. Derive ἀκύμων; and explain the four uses of *a* in composition.

159. Of what is Ἑπειρώτις a fem. form? Derive it; and explain the construction of the clause. Derive, and show the formation of, δεινός.

160. Explain the form of ἐπισχῆσω.

162. Explain the usage of ναός in Attic writers, and give its primary and secondary meanings, as well as its derivation. How is καταβήσκω used? Distinguish between ἄλλα and ἀλλά.

164. With what verbs is δεῖ connected? Give its meanings, and its construction. Distinguish between δεῖ and χρή, and state what tenses of δεῖ are in use.

165. What is the peculiar construction of προσπεσεῖν, in Euripides? What, in Sophocles?

166. What tenses of σαίρω are in use? Is any other form of δῶμα used by Homer? note an instance.

167. Scan this line, and note its peculiarities. Why, according to Servius, is the Achelotis here mentioned? Where is the Achelotis?

168. Explain and illustrate the construction of ἴνα . . . γῆς. ἐσθ' Ἐκτωρ τάδε. Explain this construction from Thucydides, vi. 77.

169. Ἑλλὰς πόλις. Explain this construction fully.

171. Distinguish between ὀλώλεκα and ὤλωλα, and point out any peculiarity in the usage of the part. ὀλόμενος. What is its usage and form in Epic poetry?

172. αὐθέντου. From what derived? What form of it occurs in Sophocles? What its especial meaning? And how is it also used?

173. τοιοῦτον. Explain the quantity of the *toi* in this word.—βάρβαρον. Is this term used in Homer? What is the explanation of the word in Herodotus?

- πατήρ τε θυγατρὶ παῖς τε μητρὶ μίγνυται
 κόρη τ' ἀδελφῷ, διὰ φόνου δ' οἱ φίλτατοι 175
 χωροῦσι, καὶ τῶνδ' οὐδὲν ἐξείργει νόμος.
 ἃ μὴ παρ' ἡμᾶς ἐσφέρ'· οὐδὲ γὰρ καλὸν
 δυοῖν γυναικοῖν ἄνδρ' ἕν' ἡνίας ἔχειν,
 ἀλλ' ἐς μίαν βλέποντες εὐναίαν Κύπρι.
 στέργουσιν, ὅστις μὴ κακῶς οἰκεῖν θέλει. 180
 ΧΟ. ἐπίφθονόν τι χρῆμα θηλειῶν ἔφν,
 καὶ ξυγγάμοισι δυσμενεὲς μάλιστ' αἶε.
 ΑΝ. φεῦ φεῦ.
 κακόν γε θνητοῖς τὸ νέον, ἕν τε τῷ νέῳ
 τὸ μὴ δίκαιον ὅστις ἀνθρώπων ἔχει. 185
 ἐγὼ δὲ ταρβῶ μὴ τὸ δουλεύειν μέ σοι
 λόγων ἀπώσῃ, πόλλ' ἔχουσιν ἐνδिका,
 ἦν δ' αὖ κρατήσω, μὴ 'πὶ τῷδ' ὄφλῳ βλάβην·
 οἱ γὰρ πνέοντες μεγάλα τοὺς κρείσσους λόγους
 πικρῶς φέρουσι τῶν ἐλασσόνων ὕπο· 190
 ὅμως δ' ἐμαυτὴν οὐ προδοῦσ' ἀλώσομαι.

174. Give the Story of Cambyzes from Herodotus, iii. 30, 31.

175. Mention the three classes of verbs after which διὰ is used, with examples. Of what is ἐξείργω a later form? Distinguish between εἶργω and εἶργνυμι.

177. Would μὴ ἐσφέρῃς be good Greek. Explain this principle. (See line 88.) What is the quantity of the α in καλός, in the Attic Poets, in Homer, and in Hesiod? Decline δύο: what are the un-Attic and the Epic forms?

180. Give the primary and derived meaning of στέργω; and explain its syntax. Give also its perfect. ὅστις μή. Explain the difference between οὐ and μή. Which is always used with ὅστις?

181. How is χρῆμα frequently used? Derive θηλειῶν. ἔφν. In what sense and force is the aorist often used? Quote Demosthenes. Distinguish between ἔφνσα, ἔφνν, πέφνκα.

183. τὸ νέον. What is this equivalent to?

184. What is ὅστις equivalent to?

186. Explain fully the usage of the article with the infinitive.

187. What does λόγον strictly mean here? Explain the construction μὴ . . . ἀπώσῃ (see l. 145), and the form ἀπώσῃ (see l. 30). Why would ἀπώσῃς be wrong, even if it would suit the metre?

188. In what mood and tense is κρατήσω, and why? What meanings has ἐπὶ τῷδε? Explain the meanings and constructions of ὄφλῳ.

189. πνέοντες. Mention the conditions under which dissyllables are contracted. Parse κρείσσους. Is ἐλαχὺς, the positive of ἐλάσσω, ever found?

191. ἀλώσομαι. Give other instances of a mid. form with a pass. meaning. Is the middle future ever used with any other significa-

εἶπ', ὦ νεᾶνι, τῷ σ' ἐχεγγύψ λόγῳ
 πεισθεῖς' ἀπωθῶ γνησίῳν νυμφευμάτων ;
 ὥς ἡ Λάκαινα τῶν Φρυγῶν μείων πόλις,
 τύχη θ' ὑπερθεῖ, καὶ μ' ἐλευθέραν ὄρᾳς ; 195
 ἦ τῷ νέψ τε καὶ σφριγῶντι σώματι
 πόλεως τε μεγέθει καὶ φίλοις ἐπηρμένη,
 οἶκον κατασχεῖν τὸν σὸν ἀντὶ σοῦ θέλω ;
 πότερον ἴν' αὐτῇ παῖδας ἀντὶ σοῦ τέκω
 δούλους, ἐμαντῇ τ' ἀθλίαν ἐφολκίδα ; 200
 ἦ τοὺς ἐμούς τις παῖδας ἐξανέξεται
 Φθίας τυράννους ὄντας, ἦν σὺ μὴ τέκῃς ;
 φιλοῦσι γάρ μ' Ἕλληνες, Ἐκτορός τ' ἄπο,
 αὐτῇ τ' ἀμαυρὰ κοῦ τυράννος ἦν Φρυγῶν.
 οὐκ ἐξ ἐμῶν σε φαρμάκων στυγεῖ πόσις, 205
 ἀλλ' εἰ ξυνεῖναι μὴ ἴτιηδεῖα κυρεῖς.
 φίλτρον δὲ καὶ τόδ'· οὐ τὸ κάλλος, ὦ γύναι,
 ἀλλ' ἄρεται τέρπουσι τοὺς ξυνευνέτας.
 σὺ δ' ἦν τι κνισθῇς, ἡ Λάκαινα μὲν πόλις
 μέγ' ἐστί, τὴν δὲ Σκυῖρον οὐδαμοῦ τίθης, 210
 πλουτεῖς δ' ἐν οὐ πλουτοῦσι, Μενέλεως δὲ σοι

tion ! What peculiarities are there in the perf. and 2 aor. of this verb ?

192. What forms are used instead of the common genit. and dat. of *τις* interrog. and *τις* indef. ? Derive *ἐχεγγύψ*. What word does Æschylus use in a similar sense ?

194-5. What is the positive of *μείων*, in use ? (See l. 86.) What is the fut. of *ὑπερθεῖν* ? Is there any peculiarity in the augmentation of *ὄρᾳς* ?

196. To what is *σφριγῶντι* equivalent ? What varieties of construction has *ἐπηρμένη* ?

199. Explain the derivation and usage of *πότερον*. State the forms in which a double indirect question may be put in Latin, by means of *utrum*, *an*, and *ne*. *ἵνα τέκω*. Why is the subjunctive here used ?

200. What are the primary and derived meaning of *ἐφολκίς* ?

201. Explain fully the meaning and syntax of *ἐξανέχεσθαι*.

202. "Εκτ. ἄπο. Explain this peculiar use of *ἀπό*, with examples. What is the proper meaning of *τύραννος*, and how is it always used in the Tragedians ?

206. Explain the use of *εἰ* here. Also the meaning and construction of *κῦρέω*.

208. What is *ἀρεται* put for, and why ? Give other examples of Crasis.

210. *μέγ' ἐστί*. Explain this construction, and illustrate it from the Latin.

211. Explain the use of *οὐ* and *μὴ* n negations, stating their prin-

μείζων Ἀχιλλέως. ταῦτά τοι σ' ἔχθει πόσις.
 χρή γὰρ γυναῖκα, κἂν κακῷ δοθῇ πόσει,
 στέργειν, ἄμιλλάν τ' οὐκ ἔχειν φρονήματος.
 εἰ δ' ἀμφὶ Θρήκην χιόνι τὴν κατὰρρύτον 215
 τύραννον ἔσχες ἄνδρ', ἵν' ἐν μέρει λέχος
 δίδωσι πολλαῖς εἰς ἀνὴρ κοινοῦμενος,
 ἔκτεινας ἂν τάςδ' ; εἴτ' ἀπληστίαν λέχους 220
 πάσαις γυναιξὶ προστιθεῖς ἂν εὐρέθης
 αἰσχρόν γε. καίτοι χεῖρον' ἀρσένων νόσον
 ταύτην νοσοῦμεν, ἀλλὰ προύστημεν καλῶς.
 ὦ φίλταθ' Ἑκτορ, ἀλλ' ἐγὼ τὴν σὴν χάριν
 σοὶ καὶ ξυνήρων, εἴ τί σε σφάλλοι Κύπρις,
 καὶ μαστὸν ἤδη πολλακίς νόθοισι σοῖς 225
 ἐπέσχον, ἵνα σοι μηδὲν ἐνδοίην πικρόν.
 καὶ ταῦτα δρῶσα τᾶρετῃ προσηγόμεν

cipal uses (see l. 180) ; and distinguish between οὐδὲν κεκτημένος
 and μηδὲν κεκτημένος.

212. What force has τοι especially in the Tragedians ? Explain
 the meaning and use of ἔχθω.

213. Give the tenses of χρή through the moods ; and its force and
 construction.

214. What are the primary and secondary meaning of στέργειν ?
 (See l. 180.) What is the root of ἄμιλλαν ? (See l. 127.)

215. Explain fully the syntax of the two clauses in conditional
 propositions. What is the primary meaning of ἀμφί, and its frequent
 force, with the accusative ?

216. Explain ἐν μέρει. Give other corresponding forms of ex-
 pression, both in Greek and Latin.

218. Explain the meanings of which εἴτα is capable.

219. εὐρέθης. What is generally the augment (in Attic) of verbs
 beginning with εὐ ? and what in εὐρίσκω ? Refer to any construc-
 tions similar to εὐρέθης προστιθεῖσα, which have already occurred in
 this play.

221. Explain this accusative, νόσον (l. 134). What is to be sup-
 plied with προύστημεν ? What are its substantive forms ? Explain
 this use of the aorist. (See l. 181.) Which tenses of ἵστημι are
 transitive, and which intransitive ? What is the force of the par-
 ticles γε and καίτοι (Lat. "atque").

222. Explain and illustrate the use of χάριν. In what tenses only
 is ἐράω used ?

224. How are the words μαζός and μαστός used by Homer, and
 by Pindar and the Tragedians ?

225. ἐνδοίην. Why is the optative here required ? Would οὐδὲν
 be admissible ?

226. What is τᾶρετῃ put for ? προσηγόμεν. Show that the sense
 here requires an imperfect. To which usage of the middle verb is
 this to be referred ? (See l. 55.)

- πόσιν· σὺ δ' οὐδὲ ράνιδ' ὑπαιθρίας δρόσου
τῇ σὺ προσιζέειν ἀνδρὶ δειμαίνουσ' ἔῃς.
μὴ τὴν τεκοῦσαν τῇ φιλανδρίᾳ, γύναι,
ζήτει παρελθεῖν· τῶν κακῶν γὰρ μητέρων 230
φεύγειν τρόπους χρὴ τέκν', ὅσοις ἔνεστι νοῦς.
ΧΟ. δέσποιν', ὅσον σοι ῥαδίως παρίσταται,
τοσόνδε πείθου τῇδε συμβῆναι λόγοις.
ΕΡ. τί σεμνομυθεῖς κείς ἀγῶν' ἔρχει λόγων,
ὥς δὴ σὺ σώφρων, τὰμὰ δ' οὐχὶ σώφρονα ; 235
ΑΝ. οὐκ οὐν ἐφ' οἷς γε νῦν καθέστηκας λόγοις.
ΕΡ. ὁ νοῦς ὁ σός μοι μὴ ξυνοικίῃ, γύναι.
ΑΝ. νέα πέφυκας, καὶ λέγεις αἰσχυρῶν πέρι.
ΕΡ. σὺ δ' οὐ λέγεις γε, δρᾶς δέ μ' εἰς ὅσον δύνῃ.
ΑΝ. οὐκ αὖ σιωπῇ Κύπριδος ἀλγήσεις πέρι ; 240
ΕΡ. τί δ' ; οὐ γυναιξὶ ταῦτα πρῶτα πανταχοῦ ;
ΑΝ. καλῶς γε χρωμέναισιν· εἰ δὲ μή, οὐ καλὰ.
ΕΡ. οὐ βαρβάρων νόμοισιν οἰκοῦμεν πόλιν.
ΑΝ. κάκεϊ τά γ' αἰσχυρὰ κἀνθάδ' αἰσχύνῃν ἔχει.
ΕΡ. σοφὴ σοφὴ σύ· κατθανεῖν δ' ὁμῶς σε δεῖ. 245

227. Explain carefully the use and force of οὐδὲ, with examples.
228. ἔῃς. What is the mode of augmentation with this and other verbs ?
229. μὴ ζήτει. Would μὴ ζήτηρς be good Greek ? Distinguish between ζήτει and ζητεῖ.
230. What are the three only cases in which a spondee is admissible in the fifth foot of an Iambic Trimeter ? On what possible principle is this line, in this respect, not faulty ?
232. Explain, and illustrate from the Latin, this inversion of the relative and antecedent. Compare ῥαδίως in all its forms, Ionic, Attic, and Epic. Why is λόγοις dative ?
235. Give Buttmann's explanation of the force of δὴ. To what is τὰμὰ equivalent ? Explain fully the form οὐχί.
236. Give the distinction between οὐκ οὐν and οὐκοῦν. (See l. 677.)
238. πέφυκας. Explain the meanings of φύω.
239. What is to be supplied with δρᾶς ? What is the syntax of this verb ? δύνῃ : in what mood ? What is the form of the 1 aor. pass. of δύναμαι ? What form of the 2nd pers. sing. is used by the Tragedians ? What is the Attic usage in prose, and in the Tragic writers, respecting the 2nd pers. sing. pass. in the present and fut. of barytone verbs ?
242. What invariably takes place, with respect to μὴ οὐ, in Attic poetry ? Also with ἔπει οὐ ? What is the meaning of οἰκεῖν ? (See l. 581.)
244. κάκεϊ, κἀνθάδε. Explain these two instances of Crasis, and state the rule with respect to the subscriptum.

- AN. ὀρᾷς ἄγαλμα Θέτιδος ἔς σ' ἀποβλέπον ;
 EP. μισοῦν γε πατρίδα σὴν Ἀχιλλέως φόνῳ.
 AN. Ἐλένη νιν ὤλεσ' οὐκ ἐγώ, μήτηρ γε σή.
 EP. ἦ καὶ πρόσω γὰρ τῶν ἐμῶν ψαύσεις κακῶν ;
 AN. ἰδοὺ σιωπῶ κάπιλάζυμαι στόμα. 250
 EP. ἐκείνο λέξον, οὔπερ οὔνεκ' ἐστάλην.
 AN. λέγω σ' ἐγὼ νοῦν οὐκ ἔχειν ὅσον σε δεῖ.
 EP. λείψεις τόδ' ἄγνόν τέμενος ἐναλίας θεοῦ ;
 AN. εἰ μὴ θανοῦμαι γ'· εἰ δὲ μή, οὐ λείψω ποτέ.
 EP. ὥς τοῦτ' ἄραρε, κοῦ μενῶ πόσιν μολεῖν. 255
 AN. ἀλλ' οὐδ' ἐγὼ μὴν πρόσθεν ἐκδώσω μέ σοι.
 EP. πῦρ σοι προσοίσω, κοῦ τὸ σὸν προσκείμεναι.
 AN. σὺ δ' οὖν κάταιθε· θεοὶ γὰρ εἰσονται τάδε.
 EP. καὶ χρωτὶ δεινῶν τραυμάτων ἀλγηδόνας.
 AN. σφάζ', αἱμάτου θεᾶς βωμόν, ἥ μέτεισί σε. 260
 EP. ὦ βάρβαρον σὺ θρέμμα καὶ σκληρὸν θράσος,

246. What are the three meanings of *ἄγαλμα*, and its derivation ? *ἀποβλέπον*. Explain the peculiarity of the quantity here.

247. Explain the use and meanings of *νιν*.

249. Explain the meanings of *ἦ* and *ἦ καί*. What force frequently has the particle *γάρ*? On what principle does *ψαύω* require a genitive? What are the dialectic forms of *πρόσω*?

250. Distinguish between *ἰδοὺ* and *ἰδοῦ*. What are *λάζυμαι* and *λάζομαι* forms of?

251. Explain the force and derivation of *πῖρ*. Also the composition, meanings, and compounds of *οὔνεκα*. What is the peculiarity of *ἐστάλην*, as to voice and meaning?

253. Derive and explain *τέμενος*. What is the root of *ἄγνός*?

254. What is the peculiar use of *εἰ δὲ μή* here? What is its Latin equivalent?

255. What is to be supplied before *ὥς*? Note a similar instance in the "Medea," l. 609. What are the reduplicated tenses of *ἄρω*, and their meanings respectively? What is the present in use? What is the present in use of *μολεῖν*?

257. To what is *τὸ σὸν* equivalent? Give a similar instance (l. 235). What present supplies in Attic Greek the obsolete form *προσκέπτομαι*?

258. What force, as to signification, has the simple verb *αἰθῶ*? And what its compound? What is the force of *κατὰ* here?

259. From what is *ἀλγηδών* formed? Give similar instances. What is the Ionic form of *τραῦμα*?

260. What is the formation of such verbs as *αἱματώω*? Give the meaning of verbs in *-όω*. In what cases do verbs in *-όω* deviate from the ordinary rules of contraction? What is the uniform meaning of *μέτεισι* in the tragic poets? Give accurately the primary and derived meanings of *μετά*.

261. How is *θρέμμα* frequently used? Give instances. What is

ἐγκαρτερεῖς δὴ θάνατον ; ἀλλ' ἐγὼ σ' ἔδρας
ἐκ τῆςδ' ἐκοῦσαν ἐξαναστήσω τάχα·
τοιόνδ' ἔχω σου δέλεαρ. ἀλλὰ γὰρ λόγους
κρύψω, τὸ δ' ἔργον αὐτὸ σημαίνει τάχα. 265
κάθησ' ἐδραία· καὶ γὰρ εἰ πέριξ σ' ἔχει
τηκτὸς μόλυβδος, ἐξαναστήσω σ' ἐγώ,
πρίν, ὃ πέποιθας, παῖδ' Ἀχιλλέως μολεῖν.

ΑΝ. πέποιθα· δεινὸν δ' ἐρπετῶν μὲν ἀγρίων
ἄκη βροτοῖσι θεῶν καταστήσαι τινα, 270
ἃ δ' ἔστ' ἐχιδνης καὶ πυρὸς περαιτέρω,
οὐδεὶς γυναικὸς φάρμακ' ἐξεύρηκέ πω
κακῆς· τοσοῦτόν ἐσμεν ἀνθρώποις κακόν.

ΧΟ. ἡ μεγάλων ἀχέων ἄρ' ὑπῆρξεν, ὅτ'
Ἰδαίαν ἐς νάπαν 275
ἦλθ' ὁ Μαίης τε καὶ Διὸς τόκος,
τρίπωλον ἄρμα δαιμόνων
ἄγων τὸ καλλιζυγές,
ἐριδι στυγερεῖ κεκορυθμένον εὐμορφίας

the primary, and also the new Attic, form of *θράσος*? What is meant by "the abstract for the concrete?"

262. What is the root of *ἐγκαρτερεῖς*? What is the force of *δὴ*?

264. Explain the elliptical phrase *ἀλλὰ γάρ*.

266. Explain the etymology and meaning of *ἦμαι*. From what are the defective tenses supplied?

268. Would *πρίν ἂν μόλῃ* be admissible here? Quote instances of verbs which change *-ει* into *οι* in the perf. mid. How is the second aor. of *πεῖθω* always used in the Epic writers?

269. What frequently is the syntax of *δεινός*, "strange?" Distinguish between *βρότος* and *βροτός*; also between *καταστήσαι* and *καταστήναι*.

271. Compare *περαιτέρω*: has it any other form? Distinguish between *πέρα* and *πέραν*.

272. What is the force and usage of *οὐδὲ εἰς*? What is the force of *ἐξ* in *ἐξεύρηκε*? Distinguish between *πῶ* and *πῶς*. What is the transition here?

274. Give the force and usage of *ἄρα*. (See l. 74.) With what limitations and construction are *ἄρχω* and *ὑπάρχω* used by the Attic writers? Distinguish between *ὄρι* and *ὄρις*. What is the quantity of the last syllable in *ὄρις*? Is it ever elided?

276. What is the proper meaning of *τόκος*? How is it frequently used in the Tragedians? What are its cognate nouns, and whence derived?

277. *ἄρμα*. Explain this metaphor, and give a similar instance. Distinguish between *ἄρμα* and *ἄρμα*; also between *ἄρμα* and *δίφρος*.

279. What is always the force of *κορύσσομαι* with the dative?

σταθμούς ἐπι βούτα	280
βοτῆρά τ' ἀμφὶ μονότροπον νεανίαν	
ἐρημόν θ' ἐστιοῦχον αὐλάν.	
ταὶ δ' ἐπεὶ ὑλόκομον νάπος ἤλυθον	
οὐρεῖαν πιδάκων	285
νίψαν αἰγλᾶντα σώματ' ἐν ῥοαῖς·	
ἔβαν δὲ Πριαμίδαν ὑπερ-	
βολαῖς λόγων δυσφρόνων	
παραβαλλόμεναι. Κύπρις εἶλε λόγοισι δολίοις,	290
τερπνοῖς μὲν ἀκοῦσαι,	
πικρὰν δὲ σύγχυσιν βίου Φρυγῶν πόλει	
ταλαίνα περγάμοις τε Τροίας.	
εἶθε δ' ὑπὲρ κεφαλὰν ἔβαλεν κακὸν	
ἄτις τέκεν ποτὲ Πάριν,	295
πρὶν Ἰδαῖον κατοικίσει λήπας,	
ὄτε νιν παρὰ θεσπεσίῳ δάφνῃ	

280. Give the plural forms of *σταθμός*, and those of similar words. With what limitation of meaning is the neut. plural always used? Give its primary and derived meanings. *βούτα*. What is the oldest form of the genit. sing. masc. of the first declension? and of the gen. pl. masc. and fem.? Give Doric forms of this case. What is to be observed of the derivatives of *βοῦς*? Account for the accentuation of *ἐπι* and *ἀμφί*. What idea is frequently conveyed by the latter?

282. Explain *ἐστιοῦχος*. What is the Latin, and the Ionic, form of *ἔστια*? Explain fully the meaning of *αὐλή*.

284. Of what are *τοί, ταί*, Doric forms? What were *ὁ* and *ὅς* in the old language? *ὑλόκ.* Give a similar use of *κόμη*, in Latin. Derive and explain *νάπος*.

285. What is *οὐρεῖος* put for?

286. *νίψαν*. What present tense of this verb is in use? What is the common distinction between *νίψασθαι*, *λούεσθαι*, and *πλύνω*? How did the old Greek writers, and afterwards the Attic, contract adjectives in *-ήεις*?

287. How did the Dorians and Epic Poets form the 3rd pers. pl. of the imperf. and 2 aor. active? What is the practice of the tragic writers in the Choral Odes?

290. Explain the two meanings of which *εἶλε* is here capable.

291. *τερπ. . . . ἄκ.* Explain this construction, and illustrate it from the Latin.

292. What is meant by an *anacolouthon*?

294. Explain fully how a wish is expressed in Greek. Explain the allusion in *βάλλειν ὑπὲρ κεφ.*

296-7. Why is the infinitive here required after *πρὶν*? (See l. 101.) What is the usage of *νιν*? Explain what two allusions there possibly may be in *δάφνῃ*. Distinguish between the Att. and Ion. futures of *βοάω*. What are the three active aor. forms of *κτανεῖν*? Which is the form peculiar to Homer? (See Buttmann's *Irregular Verba*.)

βόασε Κάσανδρα κτανεῖν,
 μέγαν Πριάμου πόλεως λῶβαν.
 τίν' οὐκ ἐπῆλθε, ποῖον οὐκ ἐλίσσεται 300
 δαμογερόντων βρέφος φονεύειν ;
 οὔτ' ἂν ἐπ' Ἰλιάσι ζυγὸν ἦλυθε
 δούλειον, οὔτε σύ, γύναι,
 τυράννων ἔσχεις ἂν δόμων ἔδρας·
 παρέλυσεν δ' ἂν Ἑλλάδος ἀλγεῖνους 305
 πόρους, οὐδ' ἀμφὶ Τροίαν
 δεκέτεις ἀλάληντο νέοι λόγχαις·
 λέχη τ' ἔρημ' ἂν οὔ ποτ' ἐξελείπετο,
 καὶ τεκέων ὄρφανοὶ γέροντες.

ΜΕΝΕΛΑΟΣ.

ἦκω λαβὼν σὸν παῖδ', δν εἰς ἄλλους δόμους
 λάθρα θυγατρὸς τῆς ἐμῆς ὑπεξέθου. 310
 σὲ μὲν γὰρ ἡὔχεις θεᾶς βρέτας σῶσαι τόδε,
 τοῦτον δὲ τοὺς κρύψαντας· ἀλλ' ἐφευρέθης
 ἥσσον φρονούσα τοῦδε Μενέλεω, γύναι.
 κεῖ μὴ τόδ' ἐκλιπούς' ἐρμῶσεις πέδον,
 ὅδ' ἀντὶ τοῦ σοῦ σώματος σφαγήσεται. 315

300. How is *ποῖος* used here ?

302. Explain the construction. (See l. 215.) Is *οὔτ' ἂν* used here from *οὔτε ἂν* or *οὔτοι ἂν* ? What is the distinction ?

307. Explain and illustrate the form *δεκέτης*. Also the form *ἀλάληντο*.

308. Explain the effect here of the transition from the aorist to the imperf. (*ἐξελείπ.*) What is the distinction between the aor. and imperf. ? (See l. 11.) With what Latin word does *ὄρφανός* correspond ? How is it frequently used in Homer and Hesiod ?

310. With what verb is *λάθρα* connected ? Give its Epic and Ionic form. What government has it ? and how does it, in this respect, correspond with the Latin "clam ?" Derive "clam." What is the force of the preposition in *ὑπεξέθου* ?

311. *βρέτας*. Give the Ionic and Attic inflections of neuters in -ας, -ας. Distinguish between *θεῖα* and *θεία*.

312. What is the peculiar syntax of *ἐφευρέθης* ? Compare *ἥσσον*. With what Homeric word is it probably connected ? What is the peculiar use of *τοῦδε* here ? (See l. 68.)

314. *ἐρημ.* What is the force of verbs in -όω ? (See l. 260.) What restriction is there in the use of *πέδον* and *πεδίον* ?

315. *σφαγ.* What four forms of the future were used by the Tragic Poets ? What is the primary meaning of *ἀντί* ? Deduce hence its secondary meanings. (See Matthiae's Gr. Gr.)

ταῦτ' οὖν λογίζου, πότερα κατθανεῖν θέλεις,
ἢ τόνδ' ὀλέσθαι σῆς ἀμαρτίας ὕπερ,
ἦν εἰς ἔμ' ἔς τε παῖδ' ἐμὴν ἀμαρτάνεις.

AN. ὦ δόξα δόξα, μυρίοισι δὴ βροτῶν
οὐδὲν γεγῶσι βίοτον ὥγκωσας μέγαν. 320
εὐκλεια δ' οἷς μὲν ἐστ' ἀληθείας ὕπο,
εὐδαιμονίζω· τοὺς δ' ὑπὸ ψευδῶν ἔχειν
οὐκ ἀξιῶσω πλὴν τύχῃ φρονεῖν δοκεῖν.
σὺ δὴ στρατηγῶν λογάσιν Ἑλλήνων ποτὲ
Τροίαν ἀφείλου Πρίαμον, ὧδε φαῦλος ὢν ; 325
ὅστις θυγατρὸς ἀντίπαιδος ἐκ λόγων
τοσόνδ' ἐπνευσας, καὶ γυναικὶ δυστυχεῖ
δούλῃ κατέστης εἰς ἀγῶν'· οὐκ ἀξιῶ
οὔτ' οὖν σὲ Τροίας οὔτε σοῦ Τροίαν ἔτι.
ἔξωθὲν εἰσιν οἱ δοκοῦντες εὖ φρονεῖν 330
λαμπροί, τὰ δ' ἔνδον πᾶσιν ἀνθρώποις ἴσοι,
πλὴν εἴ τι πλούτῳ· τοῦτο δ' ἰσχύει μέγα.
Μενέλαε, φέρε δὴ διαπεράνωμεν λόγους·

316. Explain the peculiarities of usage in *κατθανεῖν* (l. 162), and in *θέλω*, *ἰθέλω* (l. 156).

318. *ἦν ἀμαρτ...* Under what class of accusatives does this come? (See l. 134.) What peculiarities are there in the 2 aor. of *ἀμαρτάνειν*, in Homer?

319. *μυρίοισι βροτῶν*. Explain the use of what is called the "partitive genitive," with examples. What is the common distinction of grammarians between *μυρίοι* and *μύριοι*? What is the force of *δὴ* in this connexion? (See l. 235.)

320. Explain the formation of *γεγῶσι*. What is the proper meaning of *βίος* and *βιωτή*? When is there a subscriptum under *ω*, in augmentation?

322. Of what usage does *πλὴν* admit? Give words having a similar usage.

324. What is the syntax of *στρατηγεῖν*? and with what shade of difference? Might *στρατηγῶν* be parsed differently, according to the accent? Distinguish *ποτὲ* and *πότε*.

325. What is the usual construction of *ἀφαιρεῖσθαι*? How also does Euripides use it? And Homer? Give examples.

326. Why is the reading *ἀντὶ παιδὸς* unnecessary? What are the future forms of *πνέω* (and so of *πνίγω* and *φεύγω*)?

328. Explain the genit. *Τροίας* after *ἀξιῶ*. Explain and exemplify the uses of *οὖν*!

330. Exemplify the uses of *ἔξωθεν* and *θύραζε*, as opposed to *ἐνδον*. What is the strict force of the terminations *-θεν* and *-δε*?

332. To what does *τοῦτο* refer?

333. What is Elmsley's remark respecting the use of the 1st pers.

τέθνηκα τῇ σῇ θυγατρὶ καὶ μ' ἀπώλεσε· μαιφόνον μὲν οὐκέτ' ἂν φύγοι μύσος.	335
ἐν τοῖς δὲ πολλοῖς καὶ σὺ τόνδ' ἀγωνιεῖ φόνον· τὸ συνδρῶν γάρ σ' ἀναγκάσει χρέος. ἦν δ' οὖν ἐγὼ μὲν μὴ θανεῖν ὑπεκδράμω, τὸν παῖδά μου κτενεῖτε ; κᾶτα πῶς πατὴρ τέκνου θανόντος ῥαδίως ἀνέξεται ;	340
οὐχ ὧδ' ἄνανδρον αὐτὸν ἢ Τροία καλεῖ. ἀλλ' εἰσιν οἱ χρή· Πηλέως γὰρ ἄξια πατρός τ' Ἀχιλλέως ἔργα δρῶν φανήσεται. ὧσει δὲ σὴν παῖδ' ἐκ δόμων· σὺ δ' ἐκδιδοὺς ἄλλω τί λέξεις ; πότερον ὡς κακὸν πόσιν	345
φεύγει τὸ ταύτης σῶφρον ; ἀλλὰ ψεύσεται. γαμεῖ δὲ τίς νιν ; ἥ σφ' ἄνανδρον ἐν δόμοις χῆραν καθέξεις πολιόν ; ὦ τλήμων ἄνερ, κακῶν τοσοῦτων οὐχ ὀρᾷς ἐπιρρόας ; πόσας δ' ἂν εὐνὰς θυγατέρ' ἡδικομένην	350

sing. conjunct. in an imperative sense ? How far may this be modified ?

334. Explain (with Greek and Latin examples) the way in which suppositions are sometimes expressed in Greek.

335. What is the force of *φύγοι ἂν* ?

336. Derive *ἀγωνίζομαι*, and explain its use here. Give its future.

337. To what Latin word is *οἱ πολλοὶ* equivalent ? Give other (Homeric and Attic) forms of *χρέος*.

338. Give accurately the three usages of *μὴ* with the infinitive (with examples). Give the principal tenses of *τρέχω*.

340. How is *ἀνέξεται* used here ? Why is there a subscriptum in *κᾶτα* ? Distinguish between *πῶς* and *πώς*.

342. What force has *εἰμι* ? (See l. 260.)

343. Distinguish between *φαίνεσθαι* with partic. and *φαίνεσθαι* with infin. Scan this line.

344. Give the primary (see l. 256) and secondary meanings of *ἐκδιδοῦς*. Is there any peculiarity of accentuation in the pres. part. of verbs in *-μι* ?

346. What is the proper meaning of *σωφροσύνη*, when applied to a woman ? Explain the use of *πότερον*. (See l. 199.) Show how the termination of this line may not be a violation of Porson's canon, respecting the "Pes Creticus."

347. *γαμεῖ*. Give the principal tenses, and the proper meanings, of this verb. What are the usages of *νιν* and *σφί* ? (See l. 19.)

348. How is *πολύς* always used in Homer ? and how in Attic ? What is the usage of *χῆρα* ? Explain the construction of *τλήμων ἄνερ*.

350. What future pass. has *ἀδικοῖσθαι* ? and to what principle of construction may *εὐνήν* be referred ?

βούλοι' ἂν εὐρεῖν ἢ παθεῖν ἄ' γὰρ λέγω ;
 οὐ χρη' πλὶ μικροῖς μεγάλα πορσύνειν κακά,
 οὐδ', εἰ γυναῖκές ἔσμεν ἀτηρὸν κακόν,
 ἄνδρας γυναιξὶν ἑξομοιοῦσθαι φύσιν.
 ἡμεῖς γὰρ εἰ σὴν παῖδα φαρμακεύομεν 355
 καὶ νηδὺν ἐξαμβλοῦμεν, ὥς αὐτὴ λέγει,
 ἐκόντες οὐκ ἄκοντες, οὐδὲ βώμιοι
 πίτνοντες, αὐτοὶ τὴν δίκην ὑφέξομεν
 ἐν σοῖσι γαμβροῖς, οἷσιν οὐκ ἐλάσσονα
 βλάβην ὀφείλω, προστιθεῖς' ἀπαιδίαν. 360
 ἡμεῖς μὲν οὖν τοιοῖδε' τῆς δὲ σῆς φρενὸς
 ἔν σου δέδοικα' διὰ γυναικείαν ἔριν
 καὶ τὴν τάλαιναν ὤλεσας Φρυγῶν πόλιν.
 XO. ἄγαν ἔλεξας, ὥς γυνὴ πρὸς ἄρσενας,
 καὶ σου τὸ σῶφρον ἐξετόξευσεν φρενός. 365
 ME. γύναι, τάδ' ἐστὶ σμικρὰ καὶ μοναρχίας
 οὐκ ἄξι', ὥς φύς, τῆς ἐμῆς, οὐδ' Ἑλλάδος.

351. For what is ἢ used? What is the quantity of the *a* in ἄ' γὰρ?
 352. What is the force of ἐπὶ here? And what other meaning has
 it when used with a dative? From what is πορσύνω derived?

353. Explain εἰ with the indic., and εἰ with the optative, in con-
 ditional propositions. Show how this agrees with the use of "si" in
 Latin. What is, generally, denoted by the adj. terminations in -ρός,
 -ερός, -ηρός? What is the derivation of ἀτῆν, and the consequent
 quantity of the penultima?

355. Explain the peculiar usage of εἰ in this line, with illustrations.

356. What is Barnes's rule respecting oxytons in ὥς? Is νηδὺν
 here an exception?

357. ἐκόντες. Give Dawes's canon accounting for the gender here.
 βώμιος. Decline this. What is Buttmann's statement about πίτνω
 and πίτνῃ? What is the quantity of the *i* in πίτνω?

358. ὑπεχ. . . . δίκην ἐν. Explain this phrase; and the meaning
 also of δίκη with a dative. What is the distinction between δίκη and
 γραφή?

359. Derive, and give the proper meaning of, γαμβρός.

360. Explain the phrase βλάβην ὀφείλω.

362. To what use is δεῖδω limited in Homer? What are its per-
 fects, and how used? Give the accus. of ἔρις; how used in Homer
 and Attic writers? What rule do oxytons in -ις, increasing in the
 genitive, follow, in forming the accusative?

364. Explain the meaning and usages of ἄγαν; the quantity of
 the last syllable, and its form in composition.

365. Give the meanings of ἐξετόξευσεν, and its construction here.

367. How are the persons of the indic. pres. of φημι used? To
 what is οὐ φημι equivalent in Latin? Explain the use of οὐδὲ and
 οὔτε.

εὖ δ' ἴσθ', ὅτου τις τυγχάνει χρεῖαν ἔχων,
 τοῦτ' ἔσθ' ἐκάστω μείζον ἢ Τροίαν ἐλεῖν.
 κἀγὼ θυγατρί, μεγάλη γὰρ κρίνω τάδε, 370
 λέχους στέρεσθαι, σύμμαχος καθίσταμαι.
 τὰ μὲν γὰρ ἄλλα δεύτερ', ἂν πάσχη γυνή·
 ἀνδρὸς δ' ἁμαρτάνουσ' ἁμαρτάνει βίου.
 δούλων δ' ἐκείνου τῶν ἐμῶν ἄρχειν χρεών,
 καὶ τῶν ἐκείνου τοὺς ἐμοὺς ἡμᾶς τε πρὸς· 375
 φίλων γὰρ οὐδὲν ἴδιον, οἵτινες φίλοι
 ὀρθῶς πεφύκασ', ἀλλὰ κοινὰ χρήματα.
 μένων δὲ τοὺς ἀπόντας, εἰ μὴ θήσομαι
 τᾶμ' ὡς ἄριστα, φαῦλός εἰμι κοῦ σοφός.
 ἀλλ' ἐξανίστω τῶνδ' ἀνακτόρων θεᾶς· 380
 ὡς, ἣν θάνης σύ, παῖς ὅδ' ἐκφεύγει μόρον,
 σοῦ δ' οὐ θελούσης κατθανεῖν, τόνδε κτενῶ.
 δυοῖν δ' ἀνάγκη θατέρῳ λιπεῖν βίου.

AN. οἴμοι, πικρὰν κλήρωσιν αἵρεσίν τέ μοι

368. ἴσθι. Inflect οἶδα, according to the Attic usage. Of what are *δτον* and *δτω* forms, and how restricted? Give the corresponding plural forms. Explain the phrase *τυγχάνει ἔχων*. (See l. 76.) In what cases cannot *ι* be elided in Attic Greek?

371. Explain the meaning, formation, and government of *στέρομαι*.

372. Compare and derive *δευτερος*. Distinguish between *ἄλλα* and *ἀλλά*.

374. *χρεών*. Explain the formation of this word. (See l. 213.) On what principle does *ἀρχειν* govern a genitive?

375. How is *πρὸς* used here? Are any other prepositions used in a similar way? (See l. 365.)

376. Compare *ἴδιος*. Explain the use of *πέφυκα*. (See l. 237.) Distinguish between *χρήματα* and *κτήματα*.

378. Explain the use of *εἰ* here. Explain the phrase *εὖ* or *καλῶς* *θίσθαι*.

379. Explain fully the use of the particles *ὡς*, *ὅπως*, *ἣ*, with the superlative. Account for the accentuation of *τᾶμ'*, and state the rules for the accenting of *εἰμι* throughout the present tense.

380. Of what is *ἐξανίστω* a shortened form? What meanings may *ἴσταμαι*, in the middle, have?

381. *ἐκφεύγει*. Explain and illustrate this use of the present for the future. Why is the proposed reading, *ἐκφεύξει*, objectionable? (See l. 19.)

382. *οὐ θελούσης*. What should we expect here, in accordance with the rule about *οὐ* and *μή*? Explain on what principle *οὐ* may be right. Scan the line.

383. For what is *θατέρῳ* put? What would be the objection to reading *λείπειν* for *λιπεῖν*? (See l. 11.)

384. Give the derivation and the primary and derived meanings of *πικρός*.

βίου καθίστης, καὶ λαχοῦσά τ' ἀθλία 385
 καὶ μὴ λαχοῦσα δυστυχῆς καθίσταμαι.
 ὦ μεγάλα πρᾶσσω ἀίτίας μικρᾶς πέρι,
 πιθοῦ τί καίνεις μ' ; ἀντὶ τοῦ ; ποῖαν πόλιν
 προὔδωκα ; τίνα σῶν ἔκτανον παίδων ἐγώ ;
 ποῖον δ' ἔπρησα δῶμ' ; ἐκοιμήθην βία 390
 ξὺν δεσπύταισι· κᾶτ' ἐμ', οὐ κείνον, κτενεῖς,
 τὸν αἴτιον τῶνδ', ἀλλὰ τὴν ἀρχὴν ἀφείς,
 πρὸς τὴν τελευτὴν ὑστέραν οὔσαν φέρει ;
 οἴμοι κακῶν τῶνδ'· ὦ τάλαιν' ἐμὴ πατρίς,
 αἷς δεινὰ πάσχω· τί δέ με καὶ τεκεῖν ἐχρῆν, 395
 ἄλθος τ' ἐπ' ἄλθει τῇδε προσθέσθαι διπλοῦν ;
 αἰτάρ τί ταῦτ' ὀδύρομαι, τὰ δ' ἐν ποσὶν
 οὐκ ἐξικμάζω καὶ λογιζομαι κακά ;
 ἦτις σφαγὰς μὲν Ἑκτορος τροχηλάτους
 κατεῖδον οἰκτρῶς τ' Ἴλιον πυρούμενον, 400

385. Explain the use of *καὶ* in this line. What two forms of the perfect has *λαγχάνω*, and how are they restricted in use ? What is the derivation of *ἀθλία* ? Trace its meanings.

388. Give Hermann's distinction between *πιθόν* and *πιθοῦ*. What is the usual syntax of the verb ? *καίνεις*. Give the other forms of this verb. Explain the use here of *ποῖος*. (See L. 300.) *προὔδωκα*. What are the principal meanings of *προ* in composition ?

390. How are the tenses of *ἐμπρημι* (and *ἐμπλημι*) formed in composition ? Is the rule observed indiscriminately in prose and verse ?

391. *δεσπύταισι*. Give another instance, from this play, of the plural for the singular. Why is *εἴρα* written with a subscriptum ? (See l. 218.)

392. What is *πέρι* ? Give an account of the original form, and the progressive change, of the 2nd pers. sing. in the present passive.

394. *οἴμοι κινῶν τῶνδ'*. Account for this genitive. Under what condition can the last syllable of *οἴμοι* be elided in the Tragic Poets ? What is *εὐρεῖς* in Homer, most frequently ? Analyse *ἐχρῆν*. (See l. 113.)

396. What is the peculiarity in the rules for the contraction in the multiple numeral adjectives ? What root of *ἀπλοῖς* is assigned by Liddell and Scott ?

397. Is there any difference between *ἐύρομαι* and *ὀδύρομαι* in the Tragic Poets ? What are the substantives of this word ? What is its syntax ? Distinguish between the use of *ἀνὰ* and that of *ἀντρί*. What phrases correspond to *τὰ ἐν ποσὶν* ? Give examples.

398. Explain the meaning here of *ἦτις*, and give similar instances of the use of *ὅστις* in this play. (See lines 8 and 592.) Derive *τροχηλάτος*. What is the difference between *τρόχος* and *τροχός* ? What is remarkable in the gender of *Ἴλιον* ? (See l. 102.)

αὐτὴ δὲ δούλη ναῦς ἔπ' Ἀργείων ἔβην,
 κόμης ἐπισπασθεῖς· ἐπεὶ δ' ἀφικόμεν
 Φθίαν, φονεύσιν Ἑκτορος νυμφεύομαι.
 τί δῆτ' ἔμοι ζῆν ἡδύ ; πρὸς τί χρὴ βλέπειν ;
 πρὸς τὰς παρούσας ἢ παρελθούσας τύχας ; 405
 εἰς παῖς ὃδ' ἦν μοι λοιπὸς ὀφθαλμὸς βίου·
 τοῦτον κτανεῖν μέλλουσιν, οἷς δοκεῖ τάδε.
 οὐ δῆτα τοῦ 'μοῦ γ' οὐνεκ' ἀθλίου βίου·
 ἐν τῷδε μὲν γὰρ ἐλπίς, εἰ σωθήσεται·
 ἔμοι δ' ὄνειδος μὴ θανεῖν ὑπὲρ τέκνου. 410
 ἰδοὺ προλείπω βωμὸν ἥδε χειρία
 σφάζειν, φονεύειν, δεῖν, ἀπαρτῆσαι δέρην.
 ὦ τέκνον, ἡ τεκοῦσά σ', ὥς σὺ μὴ θάνῃς,
 στείχω πρὸς Ἀἶδην· ἦν δ' ὑπεκδράμῃς μόρον,
 μέμνησο μητρός, οἷα τλᾶσ' ἀπωλόμην, 415
 καὶ πατρὶ τῷ σῷ, διὰ φιλημάτων ἰὼν
 δάκρυνά τε λείβων καὶ περιπτύσσων χέρας,
 λέγ' οἷ ἔπραξα. πᾶσι δ' ἀνθρώποις ἀρ' ἦν

401. Explain ἐπιβαίνειν as here used ; and give the general meaning of ἐπὶ with its three cases.

402. κόμης. Explain the syntax of this genitive. What is the quantity of the α in all the tenses of σπάω ? Explain the syntax of ἀφικόμεν. (See l. 3.)

403. Explain fully the use and meaning of νυμφεύω.

404. What verbs take η instead of α, in contraction ? Give the imperfect of ζάω ; also its imperative forms. What is the Homeric form of this word ?

406. Illustrate the phrase ὀφθαλμὸς βίου.

407. What is the strict meaning and the augmentation of μέλλω ? Explain the usage of οὐνεκα. (See l. 251.)

409. Of what two meanings is εἰ σωθήσεται susceptible ?

411. Distinguish between ἰδοῦ and ἰδοῦ. What is the syntax of χειρία ? What is the force of the preposition in προλείπω ?

413. How is τεκοῦσα here used ? What frequently is its meaning ? What two futures has τίκτω ?

414. What are the limitations in the use of στείχω ? Explain the use and forms of Αἶδης. What is the derivation of μόρος ?

415. Analyse and fully explain μέμνημαι. What is τλᾶσα ? Which of its tenses are in use ?

416. Explain the use of διὰ with a genitive. (See l. 95 and 175.) What is the peculiarity of accent in the present participle ἰὼν ? Inflect the imperfect of εἰμι according to the Ionic and Attic usage.

417. Give the primary and derived meanings of λείβω. What is its substantive ? What Latin form is taken from it ? What is the present of the 1 aor. ἔλειψα ?

418. Explain fully the meaning of and formations from πράσσω.

ψυχὴ τέκν'· ὅστις δ' αὐτ' ἄπειρος ὦν ψέγει,
ἦσσαν μὲν ἀλγεῖ, δυστυχῶν δ' εὐδαιμονεῖ. 420

X(). ᾠκτεῖρ' ἀκούσας· οἰκτρὰ γὰρ τὰ δυστυχῇ
βροτοῖς ἅπασι, κἂν θυραῖος ὦν κυρῇ.
ἐς ξύμβασιν δὲ χορὴν σε σὴν τε παῖδ' ἄγειν,
Μενέλαε, καὶ τήνδ', ὥς ἀπαλλαχθῇ πόνων.

ME. λάβεσθέ μοι τῆςδ', ἀμφελίζαντες χέρας, 425
δμῶες· λόγους γὰρ οὐ φίλους ἀκούσεται.
ἔγωγ', ἰν' ἀγνὸν βωμὸν ἐκλίποις θεᾶς,
προὔτεινα παιδὸς θάνατον, ᾧ σ' ὑπήγαγον
ἐς χεῖρας ἐλθεῖν τὰς ἐμὰς ἐπὶ σφαγῇν.
καὶ τὰμφι σοῦ μὲν ᾧδ' ἔχοντ' ἐπίστασο· 430
τὰ δ' ἀμφι παιδὸς τοῦδε παῖς ἐμὴ κρινεῖ,
ἦν τε κτανεῖν νιν ἦν τε μὴ κτανεῖν θέλῃ.
ἀλλ' ἔρπ' ἐς οἴκους τούςδ', ἰν' εἰς ἐλευθέρους

Distinguish between *πράσσειν* and *ποιεῖν*; also between *οἶος* and *οἶος*. Explain the particle *ἄρα*. (See l. 74.)

420. Compare *ἦσσαν*. (See l. 312.) How are *δυστυχεῖν* and *εὐτυχεῖν* distinguishable from *εὖ* and *κακῶς πράσσειν*; and explain also *εὐδαιμονεῖν*.

421. Distinguish between *οἰκτεῖρω* and *ᾠκτεῖρα*, as here used. What is the force of *-τρος* in the adj. *οἰκτρός*? (See l. 353.)

422. Explain the meanings of *θυραῖος*. What peculiar transition is there in *κυρῇ*? (See *στέργουσιν* l. 180.) Distinguish between *πᾶς* and *ἅπας*.

424. How are the aorists *ἀπηλλάχθην* and *ἀπηλλάγην* used?

425. Explain accurately the syntax of *λάβεσθε*. How is *μοι* frequently used by the Tragedians? Trace the variations and derivations of *ἐλίσσω*, *ἐλξ*, *εἰλέω*. How is *ἐλίσσω* augmented? What forms has it of the perf. pass.?

426. Give the principal tenses of *ἀκούω*. What cases do verbs of perceiving and hearing govern? With what limitation? How used frequently in prose?

427. What objection would there be to this proposed reading, *ἐγὼ σ', ἰν' ἀγνόν*? What is the force of *ἔγωγε*? What is the objection to *ἐκλίπης*?

428. What is the force of *ὑπὸ* in this composition? What other technical sense has *ὑπάγειν*?

430. Explain in what sense *ἔχειν* is frequently used intransitively. Give its substantive. Distinguish *ἐπίσταμαι* and *ἐφίσταμαι*. What is the usual imperative form of *ἐπίσταμαι*? (See l. 380.)

432. With what intention originally was the particle *τε* added to the relative pronoun? Distinguish between *θέλω* and *ἐθέλω*. (See l. 156.)

433. What are the Latin forms of *ἔρπω*? In what tenses is it used, and how is it augmented? From what is the aorist supplied?

δοῦλη γεγῶσα μήποθ' ὑβρίζειν μάθης.

AN. οἶμοι· δόλω μ' ὑπῆλθες, ἡπατήμεθα. 435

ME. κήρυσσ' ἅπασιν· οὐ γὰρ ἔξαρνούμεθα.

AN. ἦ ταῦτ' ἐν ὑμῖν τοῖς παρ' Εὐρώτῃ σοφά;

ME. καὶ τοῖς γε Τροίᾳ, τοὺς παθόντας ἀντιδρᾶν.

AN. τὰ θεῖα δ' οὐ θεῖ', οὐδ' ἔχειν ἡγεῖ δίκην;

ME. ὅταν τὰδ' ἦ, τότε οἴσομεν; σὲ δὲ κτενῶ. 440

AN. ἦ καὶ νεοσσὸν τόνδ', ὑπὸ πτερῶν σπάσας;

ME. οὐ δῆτα· θυγατρὶ δ', ἣν θέλῃ, δώσω κτανεῖν.

AN. οἶμοι· τί δῆτα σοῦ καταστένω, τέκνον;

ME. οὐκουν θρασείᾳ γ' αὐτὸν ἐλπίς ἀναμένει.

AN. ὦ πᾶσιν ἀνθρώποισιν ἔχθιστοι βροτῶν, 445

Σπάρτης ἔνοικοι, δόλια βουλευτήρια,

ψευδῶν ἄνακτες, μηχανορῥάφοι κακῶν,

ἐλκτά, κούδεν ὑγίης, ἀλλὰ πᾶν πέριξ

φρονοῦντες, ἀδίκως εὐτυχεῖτ' ἀν' Ἑλλάδα.

τί δ' οὐκ ἐν ὑμῖν ἐστίν; οὐ πλείστοι φόνοι; 450

οὐκ αἰσχροκερδεῖς; οὐ λέγοντες ἄλλα μὲν

γλώσσει, φρονοῦντες δ' ἄλλ' ἐφευρίσκεσθ' αἰεῖ;

ὄλοισθ'· ἐμοὶ δὲ θάνατος οὐχ οὕτω βαρύνς

434. Explain the usage of ὑβρίζειν. What was its meaning in Athenian law?

435. What is the force of ὑπὸ in composition, as here? (See l. 428.)

438. Give the syntax of Τροίᾳ.—How is ἀντιδρᾶν used here? and how else sometimes?

439. Explain the phrase ἔχειν δίκην. Some editions read ἡγῆ: Which reading is most correct, and why?

440. What mood does ὅταν require, and why? of what is it compounded? Scan this line. What objection is there to the reading εἴσομεν?

441. What are the primary and derived meanings of νεοσσός (νεός)?

443. What two cases can καταστένω govern?

445. Compare ἐχθρός; giving other instances of such comparisons.

446. For what is βουλευτήριον here used? What is its proper meaning?

447. Give a similar use of ἀναξ from the Persæ, 378. What change does μηχανή undergo, in composition?

448. How is πέριξ used? Give examples, especially from Herodotus.

450. Illustrate, from history, the charges here made against the Lacedæmonians. Explain the different idiomatic usages of ἄλλος. Explain the quantity and orthography of αἰεῖ. (See l. 27.)

- ὥς σοὶ δέδοκται. κείνα γάρ μ' ἀπώλεσεν,
 455 ὅθ' ἡ τάλαινα πόλις ἀναλώθη Φρυγῶν
 πόσις θ' ὁ κλεινός, ὅς σε πολλάκις δορὶ
 ναύτην ἔθηκεν ἀντὶ χειρσαίου κακόν.
 νῦν δ' ἐς γυναῖκα γοργὸς ὀπλίτης φανείς
 κτείνεις μ'. ἀπόκτειν' ὥς ἀθώπευτόν γέ σε
 460 γλώσσης ἀφήσω τῆς ἐμῆς καὶ παῖδα σὴν.
 ἐπεὶ σὺ μὲν πέφυκας ἐν Σπάρτῃ μέγας,
 ἡμεῖς δὲ Τροίᾳ γ'. εἰ δ' ἐγὼ πράσσω κακῶς,
 μηδὲν τόδ' αὖχει· καὶ σὺ γὰρ πράξεις ἄν.
 ΧΟ. οὐδέποτε δίδυμα λέκτρ' ἐπαινέσω βροτῶν
 οὐδ' ἀμφιμάτορας κόρους, 465
 ἔριν μὲν οἴκων, δυσμενεῖς τε λύπας.
 τὴν μίαν μοι στεργέτω πόσις
 γάμοις ἀκοινώνητον ἀνδρὸς εὐνάν. 470
 οὐδ' ἐνὶ πόλεσι γὰρ δίπτυχοι τυραννίδες
 μιᾶς ἀμείνονες φέρειν·
 ἄχθος τ' ἐπ' ἄχθει καὶ στάσις πολίταις. 475

454. Give the different tenses, in use, of *δοκίω*, stating the poetical forms. What is Porson's remark respecting the use of a neut. plur. with a plural verb?

455. Give fully the different tenses and forms of *ἀναλίσκω*. How is this verb distinguished from *ἀλίσκομαι*?

457. What is to be supplied with *χειρσαίου*? Derive this word. Explain the form *δορί*. (See l. 14.)

458. Explain the term *γοργός*, giving its compounds, and its mythological connexions. Distinguish between *νῦν*, *νὺν*, and *ἤδη*.

460. What is the syntax of *γλώσσης*? What is Matthiae's observation respecting the use, by the Tragedians, of verbal adjs. compounded with *a priv.*? Explain the accentuation of *ἀθώπευτόν γέ σε*. Distinguish between *ἀφήκα* and *ἀφείκα*; and explain the New Test. form *ἀφίωνται*.

462. Explain the ellipsis of the prep. before *Τροίᾳ*. (See l. 438.) What is to be observed of the use here of *πράσσω*?

463. What are the meanings of *αὖχειν*? Give examples. *πράξεις*: How is the Æolic aorist (as to its persons) used by the Attics?

464. Give the tenses of *ἐπαινέω*; also those variations used by the Epic Poets and by Pindar. According to Passow, how is *αἰνέω* limited in its use?

465. Explain *ἀμφιμάτορες*. What are the Ionic and Doric forms of *κόρος*, and whence is it derived?

469. Explain the proper meaning of *στέργειν*. (See l. 180.)

471—5. What form is *ἐνὶ* properly? How would it be accented, if put for *ἐνεσι*? Derive and explain *δίπτυχος*. What is the syntax of *ἄχθος*? (See l. 396.)

τεκτόνοιν θ' ὕμνου συνεργάταιν
 δυοῖν ἔριν Μοῦσαι φιλοῦσι κραίνειν·
 πνοαὶ δ' ὅταν φέρωσι ναυτίλους θααί,
 κατὰ πηδαλίων διδύμα πραπίδων γνῶμα 480
 σοφῶν τε πληθὸς ἀθρόον ἀσθενέστερον
 φαυλοτέρας φρενὸς αὐτοκρατοῦς
 ἑνός, ἃ δύνασις ἀνά τε μέλαθρα κατὰ τε πόλιας
 ὁπότεν εὐρεῖν θέλωσι καιρόν. 485
 ἔδειξεν ἢ Λάκαινα τοῦ στρατηλάτα
 Μενέλα· διὰ γὰρ πυρὸς ἤλθ' ἐτέρῳ λέχει,
 κτείνει δὲ τὴν τάλαιναν Ἰλιάδα κόραν
 παῖδά τε δύσφρονος ἔριδος ὕπερ. 490
 ἄθεος, ἄνομος, ἄχαρις ὁ φόνος. ἔτι σε, πότνια,
 μετατροπὰ τῶνδ' ἔπεισιν ἔργων.
 καὶ μὴν ἐσορῶ τόδε σύγκρατον
 ζεύγος πρὸ δόμων, 495
 ψήφῳ θανάτου κατακεκριμένον.
 δύστανε γύναι, τλήμων δὲ σύ, παῖ,

476. What is the syntax of *συνεργάταιν*? Explain the meaning of *κραίνω*, and give its Homeric form. Illustrate the use of *φιλέω* here from a similar use of 'amo' in Horace.

480. Explain *κατὰ πηδαλίων*. What is *πραπίδες* properly?

481. What is the rule respecting the feminine of adjectives in -οος? What is the peculiarity of *ἀθρόος*, as to declension?

484. What are *δύνασις* and *δύναμις* formed from, respectively? What is *μέλαθρον* properly? Give its derivation. In what Dialects is the open form *πόλιας* used?

485. *θέλωσι*: Why is the subjunctive here necessary? Distinguish between *ὅταν* and *ὁπότεν*.

486. In Greek syntax, what are the limitations in the use of Ellipses? Explain the genit. *Μενέλα*. (See on *βούτα*, l. 280.)

488. Explain this phrase, by a similar one in the "Electra." What is the peculiar force of *ἔτερος* here?

489. How is *κόρη* sometimes used?

490. Give the force of *ὑπερ* here, with examples of a similar usage. What prepos. is more common, in this sense?

491. Give the other forms of *ἄχαρις*, and compare it. How is *πότνια* used? What is sometimes the form in the Epic Poets? Does *πότνιος* ever occur? What is the quantity of the fem. adj. in -α, and how does it affect the accent?

493. Explain *μετατροπή*. What is the force of *ἐπειμι*? (See l. 260.)

494. Explain the force of the formula *καὶ μὴν*. What is the force of *μὴν*? (See l. 81.) Derive and explain *σύγκρατος*. In what measure are the concluding lines of the Chorus written, and what are its principal laws? Illustrate the use here of *ζεύγος*. (See l. 277.)

μητρὸς λεχέων ὃς ὑπερθνήσκεις,
οὐδὲν μετέχων,

500

οὐδ' αἷτιος ὦν βασιλεῦσιν.

AN. ἄδ' ἐγὼ χέρας αἵματη-
ρὰς βρόχοισι κεκλημένα
πέμπομαι κατὰ γαίης.

ΜΟΛΟΣΣΟΣ.

MO. μᾶτερ, μᾶτερ, ἐγὼ δὲ σῶ
πτέρυγι συγκαταβαίνω.

505

AN. θυμα δάϊον, ὦ χθονὸς
Φθίας κράντορες.

MO. ὦ πάτερ,
μόλε φίλοις ἐπίκουρος.

AN. κείσει δῆ, τέκνον, ὦ φίλος,
μαστοῖς ματέρος ἀμφὶ σᾶς
νεκρὸς ὑπὸ χθονὶ σὺν νεκρῷ τ'.

510

MO. ὦμοι μοι, τί πάθω τάλας
δῆτ' ἐγὼ σύ τε, μᾶτερ;

ME. ἴθ' ὑποχθόνιοι· καὶ γὰρ ἀπ' ἐχθρῶν
ἦκετε πύργων· δύο δ' ἐκ δισσαῖν
θνήσκει· ἀνάγκαιν· σὲ μὲν ἡμετέρα

515

499. What is the custom of the Attic writers, with respect to the contraction of words like *λεχέων*?

500. Explain the different constructions of *μετέχειν*, with examples.

501. Explain the meanings, and the construction, of *αἷτιος*; with examples.

503. Explain the form *κεκλημένα*. (See l. 122.) What is the proper force of adjectives in *-ρὸς*, *-ερὸς*, and *-ηρὸς*? Give the primary and derived meanings of *κατά*.

506. *δάϊος*. Give the Ionic, Homeric, and Attic forms and usages of this word, with its derivation and meaning.

507. Explain the derivation of *κράντωρ*. (See l. 476.)

509. Explain the conjugation of *μόλε*, giving instances of similar changes of letters in the transition-forms of words.

510. In what tenses does *κείμεαι* occur? What class of verbs in Latin have a desiderative force?

511. Is there any difference between *μαζὸς* and *μαστός*? Explain the use here, and generally, of *ἀμφί*.

513. Explain *τί πάθω*. How can this question be asked in Greek, and with what different shades of meaning?

515. Explain the force of *καὶ γὰρ*, and *καὶ γὰρ δῆ*. How does *ἦκω* differ from *ἔρχομαι*?

516. Explain fully and carefully the use of the dual with the plural; with examples.

ψῆφος ἀναιρεῖ, παῖδα δ' ἐμὴ παῖς
τόνδ' Ἑρμῖόνη· καὶ γὰρ ἀνοία 520
μεγάλη λείπειν ἐχθροὺς ἐχθρῶν,
ἐξὸν κτείνειν

καὶ φόβον οἴκων ἀφελέσθαι.

ΑΝ. ὦ πόσις, πόσις, εἴθε σὰν
χεῖρα καὶ δόρυ σύμμαχον
κτησαίμαν, Πριάμου παῖ. 525

ΜΟ. δύστανος, τί δ' ἐγὼ μόρου
παράτροπον μέλος εὖρω;

ΑΝ. λίσσου, γούνασι δεσπότου
χρίμπτων, ὦ τέκνον.

ΜΟ. ὦ φίλος, 530
φίλος, ἄνες θάνατόν μοι.

ΑΝ. λείβομαι δακρύοις κόρας,
στάζω, λισσάδος ὡς πέτρας
λιβὰς ἀνήλιος ἀ τάλαιν'.

ΜΟ. ὦ μοι μοι. τί δ' ἐγὼ κακῶν 535
μῆχος ἐξανύσωμαι;

519. What is the derivation of ψῆφος? Trace its various meanings.

521. Explain (with similar examples) the phrase ἐχθροὺς ἐχθρῶν.

522. What is the syntax of ἐξὸν? What other verbs are similarly used?

523. What is the usage of the non-Attic writers with respect to the 2 aor. mid.? Give examples. What was the Alexandrian Dialect? What Latin word is derived from οἶκος, by means of the digamma? How did the Greeks express a wish? Decline δόρυ. (See l. 44.) Distinguish between κτάομαι and κέκτημαι.

527. How does the use of παράτροπος here differ from that of such words generally? Explain the meanings of μέλος. What is the force of the question asked by εὖρω? (See l. 513.)

529. Give the tenses, in use, of λίσσομαι. Give the Attic, Ionic, and Epic forms of γόνυ. What Ionic forms (according to Porson) are admissible in the Tragedians?

530. In what two ways may χρίμπτων be used? ὦ φίλος. What is the peculiarity of construction here? quote similar instances. (See l. 348.)

531. Give the different constructions and meanings of ἀνίημι.

532. Explain the phrase λείβομαι δακρύοις. (See l. 417.) Explain the use of στάζω: what is its future? State generally the mode of forming the future of verbs in -ζω. What is the peculiar form of λισσάδος, and how is it derived?

534. ἀνήλιος. Mention the varieties of α in composition. (See l. 158.)

536. What is the peculiarity of the form μῆχος? ἐξανύσωμαι. With what force is the subj. used here? Give an account of the two forms of this verb. Why is the middle voice here used?

ΜΕ. τί με προσπίτνεις ἄλλαν πέτραν
 ἧ κῦμα λιταῖς ὥς ἱκετεύων;
 τοῖς γὰρ ἐμοῖσιν γέγον' ὠφελία,
 σοὶ δ' οὐδὲν ἔχω φίλτρον, ἐπεὶ τοι
 μέγ' ἀναλώσας ψυχῆς μόριον
 Τροίαν εἶλον καὶ μητέρα σὴν
 ἧς ἀπολαύων

Ἄιδην χθόνιον καταβήσει.

ΧΟ. καὶ μὴν δέδορκα τόνδε Πηλέα πέλας,
 σπουδῇ τιθέντα δεῦρο γηραιὸν πόδα.

ΠΗΛΕΥΣ.

ΠΗ. ὕμᾱς ἐρωτῶ τόν τ' ἐφ'esτῶτα σφαγῇ,
 τί ταῦτα; πῶς τε καὶ τίνος λόγου νοσεῖ
 δόμος; τί πράσσει' ἄκριτα μηχανώμενοι;
 Μενέλα', ἐπίσχεσ' μὴ τάχυν' ἀνευ δίκης.
 ἡγοῦ σὺ θᾶσσον· οὐ γὰρ ὥς ἔοικέ μοι
 σχολῆς τόδ' ἔργον, ἀλλ' ἀνηβητηρίαν
 ῥώμην μ' ἐπαινῶ λαμβάνειν, εἶπερ ποτέ.

537. What is the restricted use of *προσπίτνεις*? (See l. 357.)

538. What is the quantity of the penult. in *λιταῖς*? (See l. 529.)
 Explain the accentuation and usages of ὥς. *ἱκετεύων*. Explain the meaning and usage of verbs of -έω and -εύω. Whence is *ἱέτης* derived?

539. *γέγονα*. Explain the formation of this verb; and give the usage in Homer and the Tragedians. Distinguish between οἱ ἴμοι and τὰ ἱμά. (See l. 235.)

541. Explain the formation of *ἀναλώσας*. (See l. 455.)

543. Does the simple form *λαύω* ever occur? Give its future; and its use and derivation.

544. What would be the construction of *καταβήσει* in prose?

545. What is the force of *δέδορκα*? How is it formed? What is the force of *τόνδε*? Distinguish between *ὅδε*, *οὗτος*, and *ἐκεῖνος*. Explain the quantity of *a* in *Πηλέα*. (See l. 22.)

546. Give phrases similar to *τιθέντα πόδα*. Derive *γηραιός*.

547. *ὕμᾱς ἐρωτῶ*. Explain this form of expression; giving similar examples. Explain the quantity of the *a* in *ἐφ'esτῶτα*.

548. *λόγου*. Trace the various meanings of *λόγος*. *νοσεῖ*. Illustrate this metaphor from Virgil.

549. Explain and derive *ἄκριτα*.

550. Go through the moods of *ἐπίσχον*.

551. Compare *θᾶσσον*. How does Herodotus use its comparative? Explain the origin of the Homeric and general form *θάσσων*. *ἔοικε*. Give carefully all the formations and varieties of this word.

552. What is the force of adjectives in -ήριος? What is the force of *ἀνά* in composition?

553. Explain the irregularity of inflection in *ἱπανίω*. (See

πρῶτον μὲν οὖν κατ' οὔρον, ὥςπερ ἰστίοις,
 ἐμπνεύσομαι τῇδ'· εἰπέ, τί νιν δίκη χέρας 555
 βρόχοισιν ἐκδήσαντες οἷδ' ἄγουσί σε
 καὶ παῖδ'· ὕπαρνος γάρ τις ὥς ἀπόλλυσαι,
 ἡμῶν ἀπόντων τοῦ τε κυρίου σέθεν.

ΑΝ. οἷδ', ὦ γεραῖέ, σὺν τέκνῳ θανουμένην
 ἄγουσί μ' οὕτως ὡς ὄρᾳς. τί σοι λέγω; 560
 οὐ γὰρ μιᾶς σε κληδόνος προθυμία
 μετῆλθον, ἀλλὰ μυρίων ὑπ' ἀγγέλων.
 ἔριν δὲ τὴν κατ' οἶκον οἴσθα πον κλύων
 τῆς τοῦδε θυγατρὸς, ὣν τ' ἀπόλλυμαι χάριν.
 καὶ νῦν με βωμοῦ Θέτιδος, ἥ τὸν εὐγενῆ 565
 ἔτικτέ σοι παῖδ', ἣν σὺ θαυμαστήν σέβεις,
 ἄγουσ' ἀποσπάσαντες, οὔτε τῷ δίκη
 κρίναντες, οὐδὲ τοὺς ἀπόντας ἐκ δόμων

l. 464.) What is the force of *περ*, when it stands alone? Also in composition, and in Latin? When does the enclitic *ποτέ* retain its accent?

554. Explain the phrase *κατ' οὔρον*. What forms of the future has *ἐμπνέω*? (See l. 19.)

556. *ἄγουσι*. Explain the technical usages of this word.

557. What is the peculiarity of *ὑπαρνος* here? Distinguish between *κύριος* and *δεσπότης*. Explain the use and origin of the paragoric *θεν*.

559. *θανουμένην*: Point out any peculiarities in the future and perf. (especially the partic.) of *θνήσκω*.

560. *ὄρᾳς*. What peculiarity is there in the augmentation of this verb, and whence is its future supplied? *λέγω*. Give the force of this subjunctive.

561. *μιᾶς*. Explain the forms, and the accent and quantity, of the cases of this word. Give the derivation and meanings of *κληδών*.

562. *μετῆλθον*. Give the force of *μετά* in composition. (See l. 260.) What is the distinction commonly drawn between *μύριοι* and *μυρίοι*? (See l. 319.) What does the preposition *ὑπό* here denote?

563. *ἔριν*. Explain the forms of the accus. of this class of words. Trace the formation of *οἴσθα*; giving examples of the use of the paragoric *θα*. *κλύων*. What is the construction of this class of verbs? (See note on *ἀκούσεται*, l. 426.)

565. Distinguish between *εὐγενής* and *γενναῖος*.

566. *θαυμαστήν*: in what unusual sense used here? Explain the Attic phrase *θαυμαστὸν ὄσον*. What is the common, as well as the Homeric, use of *σίβω* or *σίβομαι*?

567. Mention any peculiarity in the inflection of *ἀποσπάσαντες*. (See l. 402.) Why does *τῷ* here lose its accent? Account for the different accentuations of *οὔτε* and *οὐδέ*.

μείναντες, ἀλλὰ τὴν ἐμὴν ἐρημίαν
 γνόντες τέκνου τε τοῦδ', ὃν οὐδὲν αἴτιον 570
 μέλλουσι σὺν ἐμοὶ τῇ τάλαιπώρῃ κτενεῖν.
 ἀλλ' ἀντιάζω σ', ὦ γέρον, τῶν σῶν πάρος
 πίτνουσα γονάτων, χειρὶ δ' οὐκ ἔξεστί μοι
 τῆς σῆς λαβέσθαι φιλτάτης γενειάδος,
 ῥῦσαί με πρὸς θεῶν· εἰ δὲ μή, θανούμεθα, 575.
 αἰσχυρῶς μὲν ὑμῖν, δυστυχῶς δ' ἐμοί, γέρον.

ΠΗ. χαλᾶν κελεύω δεσμὰ πρὶν κλαίειν τινὰ,
 καὶ τῆςδε χεῖρας διπτύχους ἀνίεναι.

ΜΕ. ἐγὼ δ' ἀπαυδῶ γ' ἄλλος οὐχ ἥσσω σέθεν,
 καὶ τῆςδε πολλῶ κυριώτερος γεγώς. 580

ΠΗ. πῶς; ἢ τὸν ἀμὸν οἶκον οἰκήσεις μολὼν
 δεῦρ'; οὐχ ἄλλῃ σοι τῶν κατὰ Σπάρτην κρατεῖν;

ΜΕ. εἰλὸν νιν αἰχμάλωτον ἐκ Τροίας ἐγώ.

ΠΗ. οὐμός δέ γ' αὐτὴν ἔλαβε παῖς παιδὸς γέρας.

ΜΕ. οὐκ οὐν ἐκείνου τάμα, τὰ κείνου τ' ἐμά; 585

569. What peculiarities, in the formation of the future, are presented by verbs of which the characteristic letters are λ, μ, ν, ρ?

570. Give a full account of the 2 aor. form *ἔγνω*. (See l. 136.) Quote a similar use of *αἴτιος*. (See l. 501.)

571. Which would be a preferable reading, *κτενεῖν* or *κτανεῖν*? (See l. 407.) What is the common derivation of *ταλαιπώρος*? Give that proposed by Liddell and Scott.

574. Explain the principle of the genit. after *λαβέσθαι*. (See l. 425.)

575. Explain the force of *ἐρύω* (act.) and *ἐρύομαι* (mid.). Also the quantity of the *υ* in the Epic and the Attic Poets. *πρὸς θεῶν*. Explain accurately the force of *πρὸς* generally, and as it is used here, with examples. Give examples, from Virgil and Horace, of a use similar to that of *πρὸς*, in adjurations. Explain the use of *εἰ δὲ μή*, with affirmative, and sometimes with negative, sentences.

577. What is the quantity of the *α* in *χαλᾶω*, in inflection? *δεσμὰ*. Decline this word, and give other instances of the peculiarity it presents. (See l. 280.) *πρὶν κλαίειν*. Would *πρὶν τις ἂν κλαίῃ* be an admissible construction? (See l. 101.) Give the Attic form of *κλαίω*, and its futures.

578. *ἀνίεναι*. State the rules for the formation and reduplication of verbs in -μι.

579, 80. State the peculiarities of *ἀπαυδῶ* (see l. 87), of *ἥσσω* (l. 312), of *σέθεν* (l. 588), of *γεγώς* (l. 320).

581. Of what dialect is *ἀμός*, *ἦ*, *ὄν*, a form? Explain its use, with examples. *οἰκήσεις*. In what sense is this used here? What is a more common form, especially in prose? *μολών*. Explain this form. (See l. 509.)

583. Derive *αἰχμάλωτος*. Conjugate *εἶλον* accurately. (See Index.)

585. Distinguish between *οὐκ οὐν* and *οὐκοῦν*. Explain the in-

ΠΗ. ναί.

δρᾶν εἶ, κακῶς δ' οὐ, μηδ' ἀποκτείνειν βία.

ΜΕ. ὡς τήνδ' ἀπάξεις οὐποτ' ἐξ ἐμῆς χερός.

ΠΗ. σκήπτρῳ δὲ τῷδε σὸν καθαιμάξω κάρα.

ΜΕ. ψαῦσόν γ', ἵν' εἰδῆς, καὶ πέλας πρόσελθέ μου.

ΠΗ. σὺ γὰρ μετ' ἀνδρῶν, ὧς κάκιστε κακὰ κακῶν ; 590

σοὶ πού μέτεστιν ὡς ἐν ἀνδράσιν λόγον ;

ὅστις πρὸς ἀνδρὸς Φρυγῆς ἀπηλλάγης λέχους,

ἄκλυστ', ἄδουλα δώμαθ' ἐστίας λιπῶν,

ὡς δὴ γυναῖκα σῶφρον' ἐν δόμοις ἔχων

πασῶν κακίστην. οὐδ' ἂν εἰ βούλοιτό τις

595

σῶφρων γένοιτο Σπαρτιατῶν κόρη,

αἱ ξὺν νέοισιν ἐξερημοῦσαι δόμους

γυμνοῖσι μηροῖς καὶ πέπλοις ἀνειμένους

δρόμους παλαίστρας τ' οὐκ ἀνασχετοὺς ἐμοὶ

κοινὰς ἔχουσι. κᾶτα θαυμάζειν χρεῶν

600

εἰ μὴ γυναῖκας σῶφρονας παιδεύετε ;

Ἐλένην ἐρέσθαι χρὴν τὰδ', ἥτις ἐκ δόμων

stances of Crasis in this and the preceding line, marking the quantity of the syllables.

586. What is the distinction between *οὐ* and *μή*? Give hence the full construction here. Explain fully Buttmann's remarks on the *atona* or unaccented words.

587. Explain the elliptical form here. (See l. 486.) Decline *κάρα*, in the next line.

589. *ἵν' εἰδῆς*. Why is the subj. here required? How is *πέλας* used here? Quote similar usages of other words. (See l. 310.)

590. Explain the force of *γάρ* in questions. (See l. 249.) Distinguish between *μετὰ* with the gen., dat., and accus. What does *ἐκ* denote here?

591. With what meaning is *μέτεστι* used impersonally?

592. Explain this use of *ὅστις*. (See l. 399.) Explain the different meanings of *ἀπαλλάσσεισθαι*. Also the forms *ἀπηλλάγην* and *ἀπηλλάχθην*.

593. Of what is *ἄκλυστα* an Attic form? Explain the use of the word *ἐστία*, and give its Latin form.

594. What is the force of *δὴ* here? (See l. 235.)

595. Explain the construction of the particle *ἂν* here; giving similar instances. Explain the force of *σῶφρων*. (See l. 346.)

598. What was the dress of the Spartan Virgins? Explain this fully from the note. Conjugate *ἀνειμένος*.

600. What is the force of *εἴτα*? (See l. 218.) Why is *κᾶτα* written with *ι* subscriptum? Explain the form *χρεῶν*. (See l. 374.) Explain the construction *θαυμάζω ἐκ*. (See l. 409.) What is meant here by the "defining use of the adjective?"

602. What is the peculiarity of accent in *ἐρέσθαι*? Give Buttmann's

τὸν σὸν λιποῦσα φίλιον ἐξεκώμασε
 νεανίου μετ' ἀνδρός εἰς ἄλλην χθόνα.
 κᾶπειτ' ἐκείνης οὐνεχ' Ἑλλήνων ὄχλον 605
 τοσόνδ' ἀθροίσας ἤγαγες πρὸς Ἴλιον·
 ἦν χρῆν σ' ἀποπτύσαντα μὴ κινεῖν δόρυ,
 κακὴν ἐφευρόντ', ἀλλ' ἔᾶν αὐτοῦ μένειν,
 μισθὸν τε δόντα μήποτ' εἰς οἴκους λαβεῖν.
 ἀλλ' οὔτι ταύτη σὸν φρόνημ' ἐπούρισας· 610
 ψυχὰς δὲ πολλὰς κἀγαθὰς ἀπώλεσας,
 παίδων τ' ἄπαιδας γραῦς ἔθηκας ἐν δόμοις,
 πολιοῦς τ' ἀφείλου πατέρα εὐγενῆ τέκνα.
 ὦν εἷς ἐγὼ δύστηνος, αὐθέντην δὲ σέ,
 μιάστορ' ὥς τιν', ἐςδέδορκ' Ἀχιλλέως. 615
 δὲ οὐδὲ τρωθεῖς ἦλθες ἐκ Τροίας μόνος,
 κάλλιστα τεύχη δ' ἐν καλοῖσι σάγμασιν
 ὅμοι' ἐκέισε δεῦρό τ' ἤγαγες πάλιν·

mann's account of this verb. Explain the forms and variations of *χρῆν*. (See l. 113.)

603. What is the ellipsis in *τὸν σὸν φίλιον*? What is the meaning and derivation of *κωμάζειν*? Give its Latin form; and the force of *ἐκ* in composition.

604. *νεανίου* ... *ἀνδρός*. Explain the peculiarity here. (See l. 169.)

605. Explain the use here of *ἔπειτα* (see l. 218), and the form *οὔνεκα*. (See l. 251.)

607. Give the other form of *πρώ*, and its Latin form; also the variations of the quantity of the *ν*. *μὴ κινεῖν*. Explain fully this idiom; giving the substance of Zumpt's remarks on the subject.

608. Explain the use and the other forms of *αὐτοῦ*. Also the augmentation of *ἰάω*. (See l. 228.)

610. How is *ταύτη* used here? Give examples of its different usages.

612. Give parallel instances of such expressions as *παίδων ἄπαιδας*. (See l. 460.) Inflect *γραῦς* and *ναῦς* through the various dialectic forms. What is the construction of *ἀφαιρῆσθαι*? (See l. 325.)

614. What is the etymology of *αὐθέντης*? Explain its use here; and how it is different from that in l. 172.

615. Why is *ὥς* here accented? Notice any peculiarities of *δαίδορκα*, as stated above.

616. Explain the formation of *τιτρώσκω* from its root; giving the Homeric form. What is the substantive of *τιτρώσκω*?

617. Give a description of the equipment of a heavy-armed warrior in the heroic ages. What is the derivation and literal meaning of *σάγμα*? (See Smith's Dictionary of Antiquities.)

618. What is the insinuation implied in *ὅμοια*?

καγὼ μὲν ἥδων τῷ γαμοῦντι μήτε σοι
 κῆδος ξυνάψαι, μήτε δώμασιν λαβεῖν 620
 κακῆς γυναικὸς πῶλον· ἐκφέρουσι γὰρ
 μητρῷ ὀνειδίη. τοῦτο καὶ σκοπεῖτέ μοι,
 μνηστῆρες, ἐσθλῆς θυγατέρ' ἐκ μητρὸς λαβεῖν.
 πρὸς τοῖςδε δ' εἰς ἀδελφὸν οἷ' ἐφύβρισας,
 σφάζαι κελεύσας θυγατέρ' εὐηθέστατα ; 625
 οὕτως ἔδεισας μὴ οὐ κακὴν δάμαρτ' ἔχῃς.
 ἔλὼν δὲ Τροίαν, εἴμι γὰρ κἀνταῦθά σοι,
 οὐκ ἔκτανες γυναῖκα χειρίαν λαβών·
 ἀλλ' ὥς ἐσείδες μαστόν, ἐκβαλὼν ξίφος
 φίλημ' ἐδέξω, προδότιν αἰκάλλων κύνα, 630
 ἥσων πεφυκῶς Κύπριδος, ᾧ κάκιστε σύ.
 κάπειτ' ἐς οἴκους τῶν ἐμῶν ἐλθὼν τέκνων
 πορθεῖς ἀπόντων, καὶ γυναῖκα δυστυχῇ

619. ἥδων. What is the force of this imperfect ? Give the forms of this verb, as used by Herodotus. What tense is γαμοῦντι ? Give the inflections and the meanings of this verb. (See l. 347.)

620. Give the meanings of κῆδος. Also the Homeric forms and meanings.

621. Give the first and the derived meanings of πῶλος ; with the corresponding words in Horace and Ovid. ἐκφέρουσι. In connexion with this word, explain the idiom called πρὸς τὸ σημαίνονμενον.

623. σκοπεῖτε. Inflect this verb according to the Attic usage, observing which tenses are borrowed from σκέπτομαι. Explain this use of μοί. (See l. 425.)

624. Explain this construction of ἐφύβριζεν. (See above, 434.) What is the derivation of ἀδελφός, and what are the uses of α in composition ? (See l. 158.)

625. Explain the different meanings of εὐήθης, with examples. What is its substantive, as used by Herodotus ?

626. ἔδεισας. Give the Homeric form in use, and its limitation. What is the Attic substitute for the present ? (See l. 362.) Explain the construction of μὴ οὐ, and the class of verbs after which it is used. (See l. 244.) Distinguish between δάμαρ and ἄδμη. Scan the line. ἔχῃς. State Dawes's canon, as given in the note ; and show how this use of ἔχῃς may be shown not to be a violation of that canon.

629. μαστόν. What is stated (see l. 224) on μάζος and μαστός ? Give its metaphorical meaning.

630. Give the mode of forming the fem. forms of masc. nouns in -ης.

631. Compare ἥσων. (See l. 312.) Explain πεφυκῶς. (See l. 237.) What is the quantity of the υ in Κύπριδος. State the rule which regulates the quantity of a doubtful vowel before pairs of permissive consonants. Are π ρ permissive ; i. e. do they allow a preceding vowel to be lengthened by position ?

633. Of what is πορθέω a kindred form ?

κτείνεις ἀτίμως παῖδά θ', δς κλαίοντά σε
 καὶ τὴν ἐν οἴκοις σὴν καταστήσει κόρην, 635.
 κεῖ τρις νόθος πέφυκε. πολλάκις δέ τοι
 ξηρὰ βαθείαν γῆν ἐνίκησε σπορά,
 νόθοι τε πολλοὶ γνησίων ἀμείνονες.
 ἀλλ' ἐκκομίζου παῖδα. κύδιον βροτοῖς
 πένητα χρηστὸν ἢ κακὸν καὶ πλούσιον 640
 γαμβρὸν πεπᾶσθαι καὶ φίλον· σὺ δ' οὐδὲν εἴ.

ΧΟ. σμικρᾶς ἀπ' ἀρχῆς νεῖκος ἀνθρώποις μέγα
 γλῶσσ' ἐκπορίζει· τοῦτο δ' οἱ σοφοὶ βροτῶν
 ἐξευλαβούνται, μὴ φίλοις τεύχειν ξριν.

ΜΕ. τί δῆτ' ἂν εἴποις τοὺς γέροντας ὡς σοφοί, 645
 καὶ τοὺς φρονεῖν δοκοῦντας Ἑλλησὶν ποτε ;
 ὅτ' ὦν σὺ Πηλεύς, καὶ πατὴρ κλεινοῦ γεγώς,
 * * * *

κῆδος ξυνάψας, αἰσχρὰ μὲν σαντῶ λέγεις
 ἡμῖν δ' ὀνειδὴ διὰ γυναιῖκα βάρβαρον,
 ἣν χρῆν σ' ἐλαύνειν τήνδ' ὑπὲρ Νείλου ῥοὰς 650

635. What is the syntax of *καθιστάναι* in the sense of "to render?"

636. For what is *κεῖ* put by a crasis? So form a crasis of *καὶ οὐ*, *καὶ εὐ*; and of *καὶ οἶνος*. Distinguish between *καὶ εἰ* and *εἰ καὶ*, and give the syntax of the latter. *τρις νόθος*. What is the force of the number 3, in Greek and Latin? What is the force of *τοί*? (See l. 212, and 284.)

637. *ξηρός*. What is the Homeric form of this word? What is the proper meaning of *σπορά*? What is the force of the aorist, in *ἐνίκησε*? Scan the line.

639. Compare *κύδιον*. What is the rule for the quantity of the penult. of comparatives in *-ίων*?

640. What is the usage of *πίνης*, and of *πτῶχος*? How is Porson's rule, about the "Pes Creticus," not violated in this line?

641. Explain *γαμβρόν*. (See l. 359.) Explain the tenses of *πάομαι*, and their quantities.

642-3. Explain *σμικρᾶς*. (See l. 86.) What instance have we here of the partitive genitive? Why is *μη*, and not *οὐ*, used in the next line? (See l. 180.) Explain the acc. form *ξριν*. (See l. 362.) Inflect *τεύχω* and *τυγχάνω*, carefully distinguishing the tenses that belong to each.

645-7. Explain the construction here, commonly called the "acusativus de quo." Inflect the verb *δοκεῖν*. (See l. 454.) Also *γεγώς*. (See l. 320.)

649. Decline *βάρβαρον* as used here. What is the proper meaning of this word? (See l. 173.) Distinguish between *διὰ γυναιῖκα βάρβαρον*, and *διὰ γυναικὸς βαρβάρου*.

650. Explain the use of the infin. after *χρῆν* (see l. 607), and the form of *χρῆν* (see l. 113.) Why are the Nile and the Phasis mentioned here?

ὑπέρ τε Φᾶσιν, κάμῃ παρακαλεῖν ἀεί,
 οὔσαν μὲν Ἑπειῶτιν, οὐ πεσήματα
 πλείσθ' Ἑλλάδος πέπτωκε δοριπετῇ νεκρῶν,
 τοῦ σοῦ δὲ παιδὸς αἵματος κοινουμένην
 Πάρις γάρ, ὃς σὸν παῖδ' ἔπεφν' Ἀχιλλεία, 655
 Ἑκτορος ἀδελφὸς ἦν, δάμαρ δ' ἦδ' Ἑκτορος.
 καὶ τῇδε γ' εἰσέρχει σὺ ταῦτόν ἐς στέγος,
 καὶ ξυντράπεζον ἀξιοῖς ἔχειν βίον,
 τίττειν δ' ἐν οἴκοις παῖδας ἐχθίστους ἐᾶς;
 ἄγῳ προνοίῃ τῇ τε σῇ κάμῃ, γέρον, 660
 κτανεῖν θέλων τήνδ', ἐκ χειρῶν ἀρπάζομαι.
 καίτοι φέρ', ἄψασθαι γὰρ οὐκ αἰσχροὺς λόγους,
 ἦν παῖς μὲν ἢ μὴ μὴ τέκῃ, ταύτης δ' ἄπο
 βλάστωσι παῖδες, τῆςδε γῆς Φθιώτιδος
 στήσεις τυράννους, βάρβαροι δ' ὄντες γένος 665
 Ἑλλήσιν ἄρξουσ'; εἴτ' ἐγὼ μὲν οὐ φρονῶ,
 μισῶν τὰ μὴ δίκαια, σοὶ δ' ἔνεστι νοῦς

651. What meanings may παρακαλεῖν have here? How is it constantly used in Demosthenes?

652. Explain the form Ἑπειῶτις (see l. 159): also the construction of Ἑπειῶτιν, οὐ; illustrating it by other similar ones, Greek and Latin. Explain the phrase δοριπετῇ πεσήματα, deriving the words. Give the reason of the accent of the imperative πιπτε; also the formation of all the tenses.

655. Explain the formation of πέφνον, ἔπεφνον. Accentuate the aorist partic. πεφνων. Give the Homeric perf. passive.

656. Give some account of ἦν, the 3rd pers. imperf. of εἰμί. What was the original termination of the pluperf. active and middle?

657. What is the construction of ὁ αὐτός, and upon what principle? In this signification, how do the words often coalesce? What are the two forms of the neuter?

660. ἄ. Explain the syntax of this word, and give instances of a similar ellipse. κάμῃ. Explain and exemplify this peculiar use of the pronoun.

661. What is the syntax of ἀρπάζομαι. Explain the two cases under which an accusative follows the pass. verb in Greek.

662. Give the act. and mid. meanings of ἄπτω, with its syntax, especially in Homer.

664. Conjugate βλάστωσι. With what class of verbs beginning with two consonants is the augment, not the reduplication, used in the perfect?

666. Give the primary and secondary meanings of ἀρχεῖν, and its syntax.

667. τὰ μὴ δίκαια. On what principle is μὴ used here, not οὐ? (See l. 180.)

κάκεινό νυν αθρησον· εἰ σὺ παῖδα σὴν
 δούς τῳ πολιτῶν, εἴτ' ἔπασχε τοιάδε,
 σιγῇ καθῆσ' ἄν ; οὐ δοκῶ· ξένης δ' ὕπερ 670
 τοιαῦτα λάσκεις τοὺς ἀναγκαίους φίλους ;
 καὶ μὴν ἴσον γ' ἀνὴρ τε καὶ γυνὴ σθένει
 ἀδικουμένη πρὸς ἀνδρός· ὡς δ' αὐτως ἀνὴρ
 γυναιῖκα μωραίνουσιν ἐν δόμοις ἔχων.
 καὶ τῷ μὲν ἐστὶν ἐν χεροῖν μέγα σθένος, 675
 τῇ δ' ἐν γονεῦσι καὶ φίλοις τὰ πράγματα.
 οὐκ οὖν δίκαιον τοῖς γ' ἐμοῖς μ' ἐπωφελεῖν ;
 γέρον γέρον εἰ· τὴν δ' ἐμὴν στρατηγίαν
 λέγων ἐμ' ὠφελοῖς ἂν ἢ σιγῶν πλέον.
 Ἑλένη δ' ἐμόχθησ' οὐχ ἐκούσ', ἀλλ' ἐκ θεῶν, 680
 καὶ τοῦτο πλείστον ὠφέλησεν Ἑλλάδα·
 ὅπλων γὰρ ὄντες καὶ μάχης ἀίτορες,
 ἔβησαν ἐς τὰνδρεῖον· ἢ δ' ὀμιλία

668. What is the syntax of ἀθρεῖν ? Account for the accents and apostrophes of κάκεινό (νυν) ; also for the quantity of νύν.

669. τῳ πολιτῶν. What is the peculiarity of this genitive ? Explain τῳ. (See l. 192.) Distinguish between τοιάδε and τὰ τοιάδε.

670. καθῆσ' ἄν. What are the rules which regulate the structure of the two clauses of a conditional proposition ? (See l. 215.) What is the peculiarity of καθῆσο, with respect to augmentation ? What is the peculiarity of the use of ξένος by the Tragedians ? Mention other words similarly used. Connect ὑπέρ with the Latin "super ;" giving other instances where ὑ becomes su or sy.

671. Give the tenses of λάσκει, marking the quantities carefully ; also the Ionic and Doric forms. What are its various meanings ? What is its peculiar construction here ? What the Latin for οἱ ἀναγκαῖοι ?

672. Explain the force of καὶ μὴν. (See l. 81.) What is the quantity of : in ἴσος, in Attic, and in Homer ?

673. ὡς δ' αὐτως. How are these words used in Homer ? In Herodotus also, and in Attic Prose ?

674. How are verbs in -αίνω formed, and in what sense used ? Explain the accentuation of μῶρος.

675. τῷ μὲν . . . τῇ δέ. Explain the use originally of the article ὁ, ἡ, τό ; and its use subsequently, as here. Derive γονεῦς. What is the quantity of the first syllable in πράγματα, and why ?

677. Distinguish between οὐκ οὖν and οὐκοῦν. What is the government of ὠφελεῖν ? (See l. 49.)

680. Derive μοχθεῖν ; and distinguish between μοχθεῖν and πονεῖν.

682. Trace the different significations of ὅπλον, in the singular and plural. Explain the ellipsis in Ἑλλάδα, according to the principle in l. 652 (Ἠπειρώτην, οὐ).

683. What tenses of βαίνω are transitive, and what intransitive ?

- πάντων βροτοῖσι· γίνεται διδάσκαλος.
 εἰ δ' ἐς πρόσφιν τῆς ἐμῆς ἐλθὼν ἐγὼ 685
 γυναικὸς ἔσχον μὴ κτανεῖν, ἐσωφρόνουν.
 οὐδ' ἄν σε Φῶκον ἤθελον κατακτανεῖν.
 ταῦτ' εὖ φρονῶν σ' ἐπῆλθον, οὐκ ὀργῆς χάριν·
 ἦν δ' ὄξυθυμῆς, σοὶ μὲν ἡ γλωσσαλγία 690
 μείζων, ἐμοὶ δὲ κέρδος ἡ προμηθία.
 ΧΟ. παύσασθον ἤδη, λῶστα γὰρ μακρῷ τάδε,
 λόγων ματαίων, μὴ δύο σφαλῆθ' ἅμα.
 ΠΗ. οἴμοι, καθ' Ἑλλάδ' ὥς κακῶς νομίζεται.
 ὅταν τροπαῖα πολεμίων στήσῃ στρατός,
 οὐ τῶν πονούντων τοῦργον ἡγοῦνται τόδε, 695
 ἀλλ' ὁ στρατηγὸς τὴν δόκησιν ἄρνυται,
 ὃς εἰς μετ' ἄλλων μυρίων πάλλων δόρυ,
 οὐδὲν πλέον δρῶν ἐνὸς ἔχει πλείω λόγον.
 σεμνοὶ δ' ἐν ἀρχαῖς ἤμενοι κατὰ πτόλιν

What is the observation respecting the use of the 1st and 2nd aor. in the same verb? *τάνδρεϊον*. Quote a passage from Thucydides, in which this word is used as here. State the principal idiomatic uses of the neut. article. (See l. 143, 186.)

686. *ἔσχον*. What is there peculiar here, in this use of *ἔχω*?

687. Give the story of *Æacus*. What is there peculiar in the forms *θίλω* and *ἰθίλω*? (See l. 156.)

688. What is the syntax of *ἐπῆλθον*? Explain the form and use of *χάριν*. (See l. 204, and 222.)

691. What are the meanings of *παύω*, active and middle? Give its tenses in use, and its syntax. Compare *λῶστα*; which is its root? What are the different forms of *δύο*? (See l. 516.) *σφαλῆθ' ἅμα*. Why not *σφαλῆτ' ἅμα*? Connect *ἀσφαλῆς* with the verb. Why would the optative be incorrect here?

693. Explain *οἴμοι*. (See l. 394.) *ὥς κακῶς νομ.* Quote a similar use of *νομίζεται* from the "Alcestis." In what sense does Herodotus use the active *νομίζω*?

694. *τροπαῖον*. What form is this? What would it be in common Greek? What in its Latin form? What its meaning? What is the expression for raising a trophy? Is there any thing unusual in the construction here?

696. Of what is *ἄρνυμαι* a form? In what tenses is it used?

697. Distinguish between *μετὰ* with the gen., dat., and accus.; and connect it with *μέσος*. Distinguish between *μύριοι* and *μυρίοι*. What is the 1st aor. of *πάλλω*? What is the Homeric 2nd aorist?

698. What is defective in the rhythm of this line? What are the two kinds of Cæsura?

699. Explain the formation of *ἡμαί*. (See l. 266.) How is *πτόλις* used?

φρονοῦσι δῆμον μεῖζον, ὄντες οὐδένες·	700
οἱ δ' εἰσὶν αὐτῶν μυρίῳ σοφώτεροι,	
εἰ τόλμα προσγένοιτο βούλησίς θ' ἄμα.	
ὥς καὶ σὺ σός τ' ἀδελφὸς ἐξωγκωμένοι	
Τροίᾳ κάθησθε τῇ τ' ἐκεῖ στρατηγία,	
μόχθοισιν ἄλλων καὶ πόνοις ἐπηρμένοι.	705
δείξω δ' ἐγὼ σοι μὴ τὸν Ἰδαῖον Πάριν	
μεῖζω νομίζειν Πηλέως ἐχθρόν ποτε,	
εἰ μὴ φθερεῖ τῆςδ' ὥς τάχιστ' ἀπὸ στέγης	
καὶ παῖς ἄτεκνος, ἦν δδ' ἐξ ἡμῶν γεγώς	
ἐλᾷ δι' οἴκων τῶνδ' ἐπισπάσας κόμης,	710
ἡ στειρὸς οὔσα μόσχος οὐκ ἀνέξεται	
τίκτοντας ἄλλους, οὐκ ἔχουσ' αὐτὴ τέκνα.	
ἀλλ' εἰ τὸ κείνης δυστυχεῖ παίδων πέρι,	
ἄπαιδας ἡμᾶς δεῖ καταστῆναι τέκνων ;	
φθείρεσθε τῆςδε, δμῶες, ὥς ἂν ἐκμάθω	715
εἰ τίς με λύειν τῆςδε κωλύσει χέρας.	

700. Give the different meanings of δῆμος. Distinguish between δῆμος and δημός. Give a similar use of οὐδένες from Herodotus.

701. Illustrate the phrase μυρίῳ σοφώτεροι. What is the Ionic of τόλμα? Does Euripides ever use τόλμη?

704. Inflect the imperf. of κάθημαι. (See l. 670.) Distinguish between μόσχος and πόνος. (See l. 680.)

706. Is there any peculiarity in the construction of the infinitive here? Compare ἦσσω. (See l. 312.)

708-9. εἰ μὴ φθερεῖ. Explain this phrase accurately. ὥς τάχιστα. Explain this idiom. (See l. 379.) Scan the line. Is the penult of ἄτεκνος necessarily long? Parse γεγώς. (See l. 320.)

710. ἐλᾷ. Explain the formation of these futures from ἄσω and ὄσω. Explain the phrase ἐπισπάσας κόμης. (See l. 402.)

711. How is στειρὸς declined? Explain the phrase ἀνέξεται τίκτοντας. (See l. 201 and 340.) Account for the gender of τίκτοντας ἄλλους. (See l. 357.) μόσχος. Quote a similar metaphor from Judges xiv. 18.

713. Explain the phrase τὸ κείνης. (See l. 143.)

714. ἄπαιδας τέκνων. Account for this genitive. (See l. 460.) Distinguish between καταστῆναι and καταστῆσαι. (See l. 635.) What is the proper force of δεῖ? (See l. 164.)

715. Explain the phrase φθείρεσθε τῆςδε. (See l. 708.) Distinguish between δμῶς, δοῦλος, and ἀνδράποδον. What is the use of ἂν with ὥς? Why would ὥς ἂν ἐκμάθοιμι be an inadmissible syntax in this passage?

716. What is the quantity of υ in λύω? In what tenses is it short? What is the derivation and primary meaning of κωλύω?

ἔπαιρε σαυτήν· ὥς ἐγώ, καίπερ τρέμων,
 πλεκτὰς ἱμάντων στροφίδας ἐξανήσομαι.
 ὦδ', ὦ κάκιστε, τῆςδ' ἑλυμήνῳ χέρας ;
 βοῦν ἢ λέοντ' ἤλπιζες ἐντείνειν βρόχοις ; 720
 ἢ μὴ ξίφος λαβοῦσ' ἀμυνάθοιτό σε
 ἔδειςας ; ἔρπε δεῦρ' ὑπ' ἀγκάλας, βρέφος,
 ξύλλυε δεσμὰ μητρός· ἐν Φθίᾳ σ' ἐγὼ
 θρέψω μέγαν τοῖςδ' ἐχθρόν. εἰ δ' ἀπῆν δορὸς
 τοῖς Σπαρτιάταις δόξα καὶ μάχης ἀγών, 725
 τᾶλλ' ὄντες ἴστε μηδενὸς βελτίονες.

ΧΟ. ἀνειμένον τι χρῆμα πρεσβυτῶν ἔφω
 καὶ δυσφύλακτον ὀξυθυμίας ὕπο.

ΜΕ. ἄγαν προνωπῆς ἐς τὸ λοιδορεῖν φέρει·
 ἐγὼ δὲ πρὸς βίαν μὲν, ἐς Φθίαν μολών, 730
 οὔτ' οὖν τι δράσω φλαῦρον οὔτε πείσομαι.
 καὶ νῦν μὲν, οὐ γὰρ ἄφθονον σχολὴν ἔχω,
 ἄπειμ' ἐς οἴκους· ἔστι γὰρ τις οὐ πρόσω

717. What is the force of ὥς here ? Explain ἐξανήσομαι. (See l. 531.)

719. What is the peculiarity of the 1st aor. of λυμαίνω ? What verbs take α in the penultima ?

720. Decline βοῦς and χοῦς.

721. What is to be remarked on such verbs as ἀμυνάθω ?

722. Explain the form of the verb ἔρπω. (See l. 433.) Why is ὑπό followed here by an accus. and not by a genitive ?

723. What is the force of the prepos. in ξύλλυε ? Is there any anomaly in the form δεσμὰ ? Quote instances of similar nouns.

724. θρέψω from τρέφω. What is the principle of the change in this and similar words ?

725. ἀπῆν. Explain the form. (See l. 656.) On what principle is the dat. Σπαρτιάταις used ?

726. ἴστε ὄντες. Explain this construction, quoting any previous instances in this play. What would be the quantity of the ι in βελτίονες in Homer ? What form of this comparative has Homer ? And what superlative has Æschylus ?

727. Explain the construction of this line. (See l. 181.) How is ἀνειμένος used here ? What is the quantity of the υ in πρεσβύτης ? What is πρεσβευτής in prose ?

729. Explain the meaning and quantity of ἄγαν. (See l. 364.) What are the primary and the derived meanings of προνωπῆς ?

730. How is πρὸς frequently used ? Explain and parse μολών. (See l. 509.) What is the distinction in usage between οὔτε and οὐδέ ?

733. State the rules for the accentuation of ἔστι. πρόσω. Give the Ionic and Attic, and the later Attic, and the Latin, forms of this word. What is its syntax ? Give examples.

Σπάρτης πόλις τις, ἥ πρὸ τοῦ μὲν ἦν φίλη,
νῦν δ' ἐχθρὰ ποιεῖ· τήνδ' ἐπελθεῖν οὖν θέλω 735
στρατηλατήσας, ὥστε χειρίαν λαβεῖν.

ὅταν δὲ τὰ κεῖ θῶ κατὰ γνώμην ἐμήν,
ἤξω. παρῶν δὲ πρὸς παρόντας ἐμφανῶς
γαμβροὺς διδάξω καὶ διδάσκομαι λόγους.
κἂν μὲν κολάζῃ τήνδε, καὶ τὸ λοιπὸν ᾗ 740
σώφρων καθ' ἡμᾶς, σῶφρον' ἀντιλήψεται.

θυμούμενος δὲ τεύξεται θυμουμένων,
ἔργοισι δ' ἔργα διάδοχ' ἀντιλήψεται.
τοὺς σοὺς δὲ μύθους ραδίως ἐγὼ φέρω·
σκιά γάρ ἀντίστοιχος ὥς φωνήν ἔχεις, 745
ἀδύνατος οὐδὲν ἄλλο πλὴν λέγειν μόνον.

ΠΗ. ἡγοῦ, τέκνον, μοι δεῦρ' ὑπ' ἀγκάλαις σταθείς,
σύ τ', ὦ τάλαινα· χέλματος γὰρ ἀγρίου
τυχοῦσα λιμένας ἤλθες εἰς εὐνέμους.

ΑΝ. ὦ πρέσβυ, θεοὶ σοι δοῖεν εὖ καὶ τοῖσι σοῖς, 750
σώσαντι παῖδα καὶ μὲ τὴν δυσδαίμονα.

ὅρα δὲ μὴ νῦν εἰς ἐρημίαν ὁδοῦ

734-5-6-7. πρὸ τοῦ. What is understood? What is the syntax of ἐπελθεῖν? (See l. 688.) Of χειρίαν λαβεῖν? (See l. 411.) Of ὅταν θῶ. (See l. 440.) Distinguish between ἤξω and ἐλεύσομαι. What is the quantity here of the last *a* in κατὰ, and why?

738. Why is ἐμφανῶς circumflexed?

739. γαμβρούς. Explain the peculiarity here. Explain carefully the meanings of διδάσκω (act.) and διδάσκομαι (mid.).

740. What form does Herodotus use for τὸ λοιπὸν?

742. Explain the meanings and construction of τυγχάνω.

743. How is διάδοχος used? Give its meaning and its government. What does διὰ often mean, both in and out of composition? Give examples?

745. Give the full meaning of ἀντίστοιχος. When is ὥς accented? (See l. 538.)

746. What is to be observed about the repetition of negatives, in Greek? When do two negatives cancel each other? Explain the different usages of πλὴν. (See l. 322, 332.)

747. Explain the syntax of μοι. Explain the different shades of meaning, according as ἡγοῦ is followed by a genit., dat., or accus. (See Index.) Explain the peculiar use of δεῦρο here. What is noticeable of the use of ἀγκάλη (singular)? Distinguish between ὑπὸ with the genit., dat., and accusative.

749. Derive ἀνεμος. What is observable respecting the quantity of the *a* in ἀνεμος?

750. Scan the line. What is the Attic form of the optative in -οιμι? And to what verbs was this form restricted? Are there any exceptions? How did the Attics use the plural of this form?

752. Distinguish between ὅρα and ὁρᾷ; and note any peculiarity

πτήξαντες οἶδε πρὸς βίαν ἄγωσί με,
γέροντα μὲν σ' ὀρώντες, ἀσθενῇ δ' ἐμέ,
καὶ παῖδα τόνδε νήπιον· σκόπει τάδε, 755
μὴ νῦν φυγόντες εἴθ' ἀλῶμεν ὕστερον.

ΠΗ. οὐ μὴ γυναικῶν δειλὸν εἰσολοίσεις λόγον;
χώρει, τίς ὑμῶν ἄψεται; κλαίων ἄρα
ψαύσει. θεῶν γὰρ οὐνεχ' ἱππικοῦ τ' ὄχλου
πολλῶν θ' ὀπλιτῶν ἄρχομεν Φθίαν κᾶτα· 760
ἡμεῖς δ' ἔτ' ὀρθοί, κοῦ γέροντες, ὡς δοκεῖς,
ἀλλ' ἔς γε τοιόνδ' ἄνδρ' ἀποβλέψας μόνον,
τροπαῖον αὐτοῦ στήσομαι, πρέσβυς περ ὦν.
πολλῶν νέων γὰρ κᾶν γέρων εὐψυχος ἦ
κρείσσων· τί γὰρ δεῖ δειλὸν ὄντ' εὐσωματεῖν; 765

ΧΟ. ἦ μὴ γενοίμαν, ἦ πατέρων ἀγαθῶν εἴην πολυ-
κτῆτων τε δόμων μέτοχος·

εἴ τι γὰρ ἂν πάσχοι τις ἀμήχανον, 770
ἀλκᾶς οὐ σπάνις εὐγενέταις·
κηρυττομένοισι δ' ἀπ' ἐσθλῶν δωμάτων

in the augmentation of this verb. What is the syntax of νῶν?

753. What is the proper meaning of πτήσσειν? Explain the peculiar meaning of εἰς here. Explain the phrase πρὸς βίαν. (See l. 730.)

755. Derive νήπιος. Explain the force and changes of νη in composition. Distinguish between σκόπει and σκοπεῖ; and give the tenses of this verb. (See l. 257.)

756. ἀλίσκομαι. Give the tenses, in use, of this verb. On what principle is ἐὰλων long?

757. What is the construction of οὐ μὴ? Explain this fully.

758. κλαίων. Explain this. (See l. 577.)

759. Explain the form οὐνεκα. (See l. 251.) Explain the genit. after ἀρχομεν.

760. Explain ὀπλίται, accurately.

762. Distinguish between the meaning of τοιόςδε and that of ὁ τοιόςδε. What is the Ionic form of μόνον? Mention other Ionic forms used by the Tragedians. Explain the meaning and construction of τροπαῖον. (See l. 694.)

765. What is the peculiarity of δεῖ here? Quote a similar usage of "opus" from Cicero. (See l. 164.)

766. What is the mode of expressing a wish, by the Greeks? (See l. 294.) How is it expressed by the use of the 2 aor. ὀφείλω? Give examples. How is a wish supposed to be impossible to be expressed?

769. What is the force of verbal adjectives in -τος generally? Are there exceptions?

772. κηρυττομένοις. What is the allusion in this word? Explain

τιμὰν καὶ κλέος οὔτοι
 λείψανα τῶν ἀγαθῶν ἀνδρῶν ἀφαιρεῖται χρόνος·
 ἅ δ' ἀρετὰ 775
 καὶ θανοῦσι λάμπει.
 κρεῖσσον δὲ νίκαν μὴ κακόδοξον ἔχειν ἢ ξὺν φθόνῳ
 σφάλλιν δυνάμει τε δίκαν, 780
 ἡδὺ μὲν αὐτίκα τοῦτο βροτοῖσιν,
 ἐν δὲ χρόνῳ τελέθει ξηρόν,
 καὶ μὴν καὶ ὀνειδέσιν ἔγκειται δόμων.
 ταύταν ἤνεσα, ταύταν 785
 καὶ φέρομαι βιοτάν, μηδὲν δίκας ἔξω κράτος ἐν
 θαλάμοις
 καὶ πόλει δύνασθαι.
 ὦ γέρον Αἰακίδα, 790
 πείθομαι καὶ σὺν Λαπίθαισί σε Κενταύρων ὁμιλῇ-
 σαι δορὶ κλεινοτάτῳ,
 καὶ ἐπ' Ἀργῶν δορὸς Ἄξενον ὕγρὰν
 ἐκπερᾶσαι ποντίαν Ξυμπληγάδα
 κλεινὰν ἐπὶ ναυστολίαν, 795
 Ἰλιάδα τε πόλιν ὅτε πάρος
 εὐδόκιμος Διὸς ἱνις
 ἀμφέβαλεν φόνῳ,

the construction of ἀφαιρεῖσθαι. (See l. 325 and 523.) What Latin word corresponds to λείψανα?

776. What Latin word corresponds to ἀρετή? What do both words denote? λάμπει. Give similar instances of this metaphor, both Greek and Latin.

780. αὐτίκα. Give Buttmann's derivation of this word.

783. How is τελέθω limited in its usage?

784. What are the literal and metaphorical meanings of ξηρός? Give the meanings of ἐγκείσθαι. Form κείμεναι. (See l. 510.)

785. ἤνεσα. Explain this use of the 1st aorist. What is the limitation of the use of the simple form αἰνέω?

786. Give the meanings of φέρομαι, and an example from Homer.

788. Explain the phrase δύνασθαι μηδὲν κράτος.

794. What properly does δόρυ mean? What is the ancient name of the Euxine? Why was it called 'Euxine?' Give similar examples of the principle. Derive ὕγρην. What part of speech is it here? And how is it frequently used?

795. What were the Συμπληγάδες? What other name had they? What is remarkable about the use of the word here?

798. Derive, and give the meanings and use of, ἱνις. Whence is the Latin 'vis' derived?

799. πόλιν... ἀμφέβαλεν φόνῳ. How is the usual construction reversed here? What is the common construction in Homer?

κοινὰν τὰν εὐκλειαν ἔχοντ' 800
Εὐρώπαν ἀφικέσθαι.

ΤΡ. ὦ φίλταται γυναῖκες, ὡς κακὸν κακῷ
διάδοχον ἐν τῇδ' ἡμέρᾳ πορσύνεται.
δέσποινα γὰρ κατ' οἶκον, Ἑρμιόνην λέγω,
πατρός τ' ἐρημωθείσα συννοία θ' ἅμα 805
οἶον δέδρακεν ἔργον, Ἀνδρομάχην κτανεῖν
καὶ παῖδα βουλεύσασα, κατθανεῖν θέλει,
πόσιν τρέμουσα, μὴ ἔντι τῶν δεδραμένων
ἐκ τῶνδ' ἀτίμως δωμάτων ἀποσταλῇ,
ἣ κατθάνη, κτείναςα τοὺς οὐ χρῆν κτανεῖν.
μόλις δέ νιν θέλουσαν ἀρτῆσαι δέρον 810
εἵργουσι φύλακες δμῶες, ἐκ τε δεξιᾶς
ξίφη καθαπαζουσιν ἐξαιρούμενοι.
οὕτω μέγ' ἀλγεί, καὶ τὰ πρὶν δεδραμένα
ἔγνωκε πράξας· οὐ καλῶς· ἐγὼ μὲν οὖν 815
δέσποιναν εἵργουσ' ἀγχόνης κάμνω, φίλαι·
ὑμεῖς δὲ βᾶσαι τῶνδε δωμάτων ἔσω
θανάτου νιν ἐκλύσασθε· τῶν γὰρ ἡθάδων
φίλων νέοι μολόντες εὐπειθέστεροι.
ΧΟ. καὶ μὴν ἐν οἴκοις προσπόλων ἀκούομεν 820

800. Give Buttmann's explanation of the place of the article in *κοινὰν τὰν εὐκλειαν*, with an example. Explain the construction of *ἀφικέσθαι*. (See Index.)

803. Explain the force of *διάδοχον*. (See l. 743.) Also the construction of *ἐρημωθείσα*. (See l. 314.)

806. Give the inflections of *δράω*, noting the quantities, and the verbal adjectives. Show that the aorist *κτανεῖν* is here used in its strict sense.

807. Explain *κατθανεῖν*. (See l. 162.) Also *θέλω* and *ἐθέλω*. (See l. 156.) What German and English forms are deduced from *ἔργον*?

808. *μὴ ἔντι* (see l. 53.), *οὐ ἔκτεινε*. Explain these crases.

810. Why is there probably some corrupt reading in this line? Explain the form *χρῆν*. (See l. 113. 607.)

812. Distinguish carefully between *εἴργω* and *εἴργνυμι*. What is the construction of *φύλακες*?

815. Explain the use of the partic. and inf. respectively, after verbs of 'knowing.'

816. Explain, with examples, the three constructions of *εἴργειν*. Explain the inflections of *κάμνω*.

817. What is *ἔσω*, properly? Give similar forms.

819. Explain the usages of *εὐπειθέης* and *δυσπειθέης*.

820. Explain the force of *καὶ μὴν*. (See l. 81.) Give the tenses, and especially the construction, of *ἀκούω*.

βοήν, ἐφ' οἷσιν ἦλθες ἀγγέλλουσα σὺ.
 δείξειν δ' ἔοικεν ἡ τάλαιν' ὅσον στένει
 πράξασα δεινά· δωμάτων γὰρ ἐκπερᾷ
 φεύγουσα χείρας προσπόλων, πόθῳ θανεῖν.

ΕΡ. ἰὼ μοί μοι.

825

σπάραγμα κόμας ὀνύχων τε δαΐ' ἀ-
 υῖγματα θήσομαι.

ΤΡ. ὦ παῖ, τί δράσεις; σῶμα σὸν κατακτεῖ;

ΕΡ. αἰαῖ αἰαῖ.

ἔρρ' αἰθέριον πλοκάμων ἐμῶν ἄπο,
 λεπτόμιτον φάρος.

830

ΤΡ. τέκνον, κάλυπτε στέρνα, σύνδησαι πέπλοις.

ΕΡ. τί δέ με δεῖ καλύπτειν πέπλοις στέρνα,
 δῆλα καὶ ἀμφιφανῇ καὶ ἄκρυπτα δε-
 δράκαμεν πόσιν.

835

ΤΡ. ἀλγεῖς, φόνον ράψασα συγγάμῳ σέθεν;

ΕΡ. κατὰ μὲν οὖν στένω δαΐας τόλμας,
 ἂν ἔρεξ' ὦ κατάρατος ἐγώ, κατά-
 ρατος ἀνδράσιν.

ΤΡ. συγγνώσεται σοι τήνδ' ἁμαρτίαν πόσις.

840

ΕΡ. τί μοι ξίφος ἐκ χειρὸς ἡγρεύσω;
 ἀπόδος, ὦ φίλη, ἀπόδος, ἵν' ἀνταῖαν
 ἐρείσω πλαγάν· τί με βρόχων εἵργεις;

845

822. Explain the use of the future of the infinitive in Greek, as referred to in the note: also the form *ἔοικε*. (See l. 551.)

826. *σπάραγμα*. What is generally the force of nouns ending in -μα, such as this? Does the rule hold here? What is *σπάραγμα* *θήσομαι* equivalent to? Explain *δαΐας*. (See l. 710.)

830. Explain the use and form, especially in the imperative, of *ἔρρω*. What is the force here of *αἰθέριον*? Give similar instances.

831. *φάρος*. What is remarkable as to the quantity of α in this word? Give its meaning.

832. Distinguish between *σύνδησαι*, *συνδήσαι*, and *συνδῆσαι*.

834. What is the force of *ἀμφι* in composition?

836. *φόνον ράψασα*. Give an instance of this metaphor from Homer. Explain the form *σέθεν*. (See l. 558.)

838. Give the syntax of *καταστένω*, with examples.

840. What is the future of *συγγινώσκω*? Explain the construction here.

844. Explain the effect of the monosyllabic forms *θίς*, *δές*, &c., upon the accent, when they are in composition. ὦ φίλος. Give a similar instance of this vocative from Homer. Derive and explain *ἀνταῖος*. Why is the subj. *ἐρείσω* required? What property does *ἐρείδω* mean? Give its Attic perfect. *εἵργεις*; Explain the construction. (See l. 816.)

ΤΡ. ἀλλ' εἴ σ' ἀφείην μὴ φρονοῦσαν, ὥς θάνοις.

ΕΡ. οἴμοι πότμον. ποῦ μοι πυρὸς φίλα φλόξ;

ποῦ δ' εἰς πέτρας ἀερ-

θῶ κατὰ πόντον ἢ καθ' ὕλαν ὀρέων,

ἵνα θανοῦσα νερτέροισιν μέλω;

850

ΤΡ. τί ταῦτα μοχθεῖς; συμφοραὶ θεήλατοι
πᾶσιν βροτοῖσιν ἢ τότ' ἤλθον ἢ τότε.

ΕΡ. ἔλιπες ἔλιπες, ὦ πάτερ, μ' ἐπακτίαν
ὥς εἰ μονάδ' ἔρημον οὔσαν
ἐναλίου κώπας.

855

ὀλεῖ μ' ὀλεῖ με [δηλαδὴ πόσις].

οὐκέτι τᾷδ' ἐνοικήσω

νυμφιδίῳ στέγῃ.

τίνος ἀγαλμάτων ἰκέτις ὄρμαθῶ,

ἢ δούλα δούλας γούνασι προσπέσω;

860

Φθιάδος ἐκ γᾶς

κυανόπτερος ὄρνις εἴθ' εἶην,

ἢ πευκάεν σκάφος, ᾧ

διὰ Κυανέας ἐπέρασεν ἄκτας

πρωτόπλοος πλάτα.

865

ΤΡ. ὦ παῖ, τὸ λίαν οὐτ' ἐκείν' ἐπήνεσα,

846. Explain the incomplete construction here, and supply the defective clause.

847. οἴμοι πότμον. Give the syntax of this genitive. (See l. 113 and 394.)

848. What is observable of the adverbs ποῦ and ποῖ? When is ποῦ used after verbs of motion? Explain the form ἀερθῶ.

850. Explain the formation, and the comparison, of νερτέρος. How is it declined? μέλω. How is this verb generally used?

852. Give a parallel passage, containing τότ' ἢ τότε: also τότε μὲν, τότε δέ.

854. ἔρημον ἐναλίου κώπας. Quote Horace, Od. i. 14. Decline ἔρημος, and state its variations of accent.

856. ὀλεῖ. Inflect this verb. (See note on ἐλᾶ, l. 710.)

857. What syntax does ἐνοικήσω admit of?

859. Derive ἀγαλμα. (See l. 246.) Explain the form γούνασι, and other similar forms. (See l. 670.) What is the force in the subj. ὄρμαθῶ and προσπέσω. (See l. 515.)

861. What is Matthiæ's observation respecting the force and use of ἐκ?

862. κυανόπτερος ὄρνις. Quote a similar thought from the Psalms.

863. Explain the form πευκάεν. (See l. 286.) What, according to Buttmann, is the radical meaning of πεύκη? Apply this.

864. Explain the allusions in this line.

866. What is the quantity of ι in λίαν? (See l. 364.)

ὅτ' ἐς γυναῖκα Τρωάδ' ἐξημάρτανες,
 οὐτ' αὖ τὸ νῦν σου δέιμ' ὃ δειμαίνεις ἄγαν.
 οὐχ ὥδε κῆδος σὸν διώσεται πόσις,
 φαύλοισι γυναικὸς βαρβάρου πεισθεὶς λόγοις. 870
 οὐ γάρ τί σ' αἰχμαλῶτον ἐκ Τροίας ἔχει,
 ἀλλ' ἀνδρὸς ἐσθλοῦ παῖδα, σὺν πολλοῖς λαβὼν
 ἔδνοισι, πόλεώς τ' οὐ μέσῳς εὐδαίμονος.
 πατὴρ δέ σ' οὐχ ὥδ', ὥς σὺν δειμαίνεις, τέκνον,
 προδοὺς ἑάσει δωμάτων τῶνδ' ἐκπεσεῖν. 875
 ἀλλ' εἰσιθ' εἴσω, μηδὲ φαντάζου δόμῳ
 πάροιθε τῶνδε, μή τιν' αἰσχύνῃ λάβης
 πρόσθεν μελάρων τῶνδ' ὀρωμένη, τέκνον.
 ΧΟ. καὶ μὴν ὅδ' ἀλλόχρως τις ἔκδημος ξένος
 σπουδῇ πρὸς ἡμᾶς βημάτων πορεύεται. 880

ΟΡΕΣΤΗΣ.

ξένοι γυναῖκες, ἢ τὰδ' ἔστ' Ἀχιλλέως
 παῖδὸς μέλαθρα καὶ τυραννικαὶ στέγαι;
 ΧΟ. ἔγνωσ' ἀτὰρ δὴ πυνθάνει τίς ὦν τάδε;
 ΟΡ. Ἀγαμέμνονός γε καὶ Κλυταιμνήστρας τόκος·
 ὄνομα δ' Ὀρέστης· ἔρχομαι δὲ πρὸς Διὸς 885
 μαντεῖα Δωδωναῖ'. ἐπεὶ δ' ἀφικόμην

868-9. Explain the propriety of using σοῦ and σὸν here. Inflect διώσεται. (See l. 30.)

870-1. Explain the word βαρβάρου. (See l. 173. 649.) τί. Explain the accentuation of this word, here and generally. Explain αἰχμαλῶτον. (See l. 583.)

873. Explain the force of ἔδνα. (See l. 2.) What is the force of εὐδαίμων. Why is οὐ, and not μή, used here?

875. Give a passage containing ἐκπεσεῖν in the same sense as it has here. Why does not this line violate the rule of the "Pes Creticus?"

878. How is πρόσθεν used? and how written? What are the successive meanings of μέλαθρον?

879. ἐκδημος ξένος. How is this not a tautology? What is sometimes the syntax of ἐκδημος?

881. Explain the use of ἦ in asking a question. (See l. 249.)

883. Explain the force of ἔγνωσ here; and give some account of the formation of this aorist. (See l. 136.) Also of the form of ἄταρ. (See l. 397.) What is the force of the particip. in the question τίς ὦν πυνθάνει?

884. Explain the form τόκος. (See l. 276). Explain this syntax of ἀφικόσθαι. What is the construction of the names of towns and small islands in Latin?

Φθίαν, δοκεῖ μοι ξυγγενοῦς μαθεῖν πέρι
γυναικός, εἰ ζῇ κεῦτυχοῦσα τυγχάνει
ἡ Σπαρτιάτις Ἑρμόνη· τηλουρά γὰρ
ναίουσ' ἀφ' ἡμῶν πεδί' ὅμως ἐστὶν φίλη. 890

ΕΡ. ὦ ναυτίλοισι χείματος λιμὴν φανείς,
'Αγαμέμνωνος παῖ, πρὸς σε τῶνδε γουνάτων,
οἴκτειρον ἡμᾶς, ὣν ἐπισκοπεῖς τύχας,
πράσσοντας οὐκ εὖ. στεμμάτων δ' οὐχ ἥσσονας
σοῖς προστίθημι γόνασιν ὠλένας ἐμάς. 895

ΟΡ. ἔα·
τί χρῆμα; μῶν ἐσφάλμεθ' ἡ σαφῶς ὀρῶ
δομῶν ἀνασσαν τήνδε Μενέλεω κόρην;
ΕΡ. ἦνπερ μόνην γε Τυνδαρίς τίκτει κόρη
'Ελένη κατ' οἴκους πατρί· μηδὲν ἀγνόει.
ΟΡ. ὦ Φοῖβ' ἀκέστωρ, πημάτων δοίης λύσιν. 900
τί χρῆμα; πρὸς θεῶν ἡ βροτῶν πάσχεις κακά;
ΕΡ. τὰ μὲν πρὸς ἡμῶν, τὰ δὲ πρὸς ἀνδρός, ὅς μ'
ἔχει,
τὰ δ' ἐκ θεῶν του. πανταχῇ δ' ὀλώλαμεν.

888. Explain the peculiarities of the form ζῇ (see l. 405): and the construction of *εὐτυχοῦσα τυγχάνει*. (See l. 76.) Give instances of the crasis of *καὶ* with a diphthong.

889. What is the peculiar structure of this line in respect of its prosody? Explain this fully. Derive *τηλουράς*: how is it sometimes accented? What is its construction?

890. *ναίω*. Give the tenses, and the syntax, of this verb; also its meanings in the active and middle. Is it ever used absolutely?

892. *πρὸς σε τῶνδε γουνάτων*. Explain this form of entreaty. Give a similar Latin one. (See l. 575.) What form is *γουνάτων* properly? (See l. 529.)

894. Under what rule is the masc. form *πράσσοντας* here used? Explain the meaning here of *πράσσειν*. (See l. 418.) Explain and derive the word *στίγματα*. What Latin word is derived from *ὠλένη*?

896. Explain the idiomatic usages of *χρῆμα*. What is the force of the interrogative *μῶν*? What is its Latin form? What interrogatives in Greek expect a negative answer? When does *κόρη* mean "daughter?" (See l. 489.)

898. Explain fully the formation of patronymics of females.

900. Explain the name *Φοῖβος*. How does Æschylus use the word? Explain the epithet *ἀκέστωρ*. What other epithets had Apollo?

903. Explain the form *του*. (See l. 192.) What is the force of adverbs in *οι, ου, and η*, respectively? Give examples. Explain the force of the middle forms *δλωλα* and *ὠλόμην*.

- OP. τίς οὖν ἂν εἴη μὴ πεφυκότων γέ πω
παίδων γυναικὶ συμφορὰ πλὴν ἐς λέχος ; 905
EP. τοῦτ' αὐτὸ καὶ νοσοῦμεν· εὖ μ' ὑπηγάγου.
OP. ἄλλην τίν' εὐνὴν ἀντὶ σοῦ στέργει πόσις ;
EP. τὴν αἰχμάλωτον Ἕκτορος ξυνευνέτιν.
OP. κακὸν γ' ἔλεξας, ἄνδρα δίσσ' ἔχειν λέχη.
EP. τοιαῦτα ταῦτα. κᾶτ' ἔγωγ' ἡμυνάμην. 910
OP. μῶν ἐς γυναικ' ἔρράψας οἷα δὴ γυνή ;
EP. φόνον γ' ἐκείνη καὶ τέκνω νοθαγενεῖ.
OP. κᾶκτεινας, ἥ τις συμφορὰ σ' ἀφείλετο ;
EP. γέρων γε Πηλεὺς, τοὺς κακίονας σέβων.
OP. σοὶ δ' ἦν τις ὅστις τοῦδ' ἐκοινωνεῖ φόνου ; 915
EP. πατήρ γ' ἐπ' αὐτὸ τοῦτ' ἀπὸ Σπάρτης μολῶν.
OP. κᾶπειτα τοῦ γέροντος ἡσσήθη χερί ;
EP. αἰδοῖ γε· καὶ μ' ἔρημον οἴχεται λιπών.
OP. ξυνῆκα· ταρβεῖς τοῖς διεδραμένοις πόσιν.
EP. ἔγνωσ. ὀλεῖ γάρ μ' ἐνδίκως. τί δεῖ λέγειν ; 920
ἀλλ' ἄντομαί σε Δία καλοῦσ' ὁμόγνιον
πέμψον με χώρας τῆςδ' ὅποι προσωτάτω,
ἥ πρὸς πατρῶον μέλαθρον· ὥς δοκοῦσί γε
δόμοι τ' ἐλαύνειν φθέγμ' ἔχοντες οἶδε με,
μισεῖ τε γαῖα Φθιάς· εἰ δ' ἤξει πάρος 925
Φοῖβου λιπών μαντεῖον ἐς δόμους πόσις,
κτενεῖ μ' ἐπ' αἰσχίστοισιν, ἥ δουλεύσομεν

904-5. Why is the negative *μὴ* used here, and not *οὐ*? Explain the meanings of which *συμφορὰ* is capable.

906-7. Explain this use of *νοσεῖν*. (See l. 548.) What is the peculiar force here of *ὑπάγειν*? (See l. 428.) Explain *στέργω* (see l. 180) and *δίσσος*. (See l. 516.)

910. State the principle on which the crasis *κᾶτα* is written with subscriptum. What is the force of the particle *γε* here?

912. Explain *νοθαγενής*, *ιθαγενής*, and *ἐπηλυς*.

915. What is the usual syntax of *κοινωνεῖν*?

917. Why does *ἡσσάομαι* govern a genitive? Give the syntax of *χερί*. What are the metaphorical meanings of *χεῖρ*? What forms of *χεῖρ* are poetical? Is there any exception?

921. What tenses of *ἄντομαι* are in use? Give its meanings, and its corresponding syntax.

922. What is the syntax of adverbs of place? Explain the apparent ambiguity in *ὅποι τῆςδε χώρας*. What is the construction of *πρόσω*? (See l. 733.) Give examples.

923. Explain the form *πατρῶος*. (See l. 97.) What is remarkable respecting the use of *μέλαθρον*. (See l. 878.)

927. Explain the force of *ἐπι* here, as connected with its primary signification.

νόθοισι λέκτροις, ὧν ἐδέσποζον πρὸ τοῦ.

ΟΡ. πῶς οὖν τάδ', ὥς εἴποι τις, ἐξημάρτανες;

ΕΡ. κακῶν γυναικῶν εἰσοδοί μ' ἀπώλεσαν, 930
αἱ μοι λέγουσαι τοὺςδ' ἐχαύνωσαν λόγους·

σὺ τὴν κακίστην αἰχμάλωτον ἐν δόμοις
δούλην ἀνέξει σοὶ λέχους κοινουμένην;
μὰ τὴν ἄνασσαν, οὐκ ἂν ἔν γ' ἐμοῖς δόμοις
βλέπουσ' ἂν αὐγὰς τὰμ' ἐκαρποῦτ' ἂν λέχη. 935

καγὼ κλύουσα τοὺςδε Σειρήνων λόγους,
σοφῶν, πανούργων, ποικίλων λαλημάτων,
ἐξηνεμώθην μωρία. τί γάρ μ' ἐχρῆν
πόσιν φυλάσσειν, ἢ παρῆν ὅσων ἔδει,
πολὺς μὲν ὄλβος, δωμάτων δ' ἠνάσσομεν, 940

παῖδας δ' ἐγὼ μὲν γνησίους ἔτικτον ἄν,
ἢ δ' ἡμιδοῦλους τοῖς ἐμοῖς νοθαγενεῖς.

ἀλλ' οὔ ποτ' οὔ ποτ', οὐ γὰρ εἰσάπαξ ἐρῶ,
χρὴ τοὺς γε νοῦν ἔχοντας, οἷς ἔστιν γυνή,
πρὸς τὴν ἐν οἴκοις ἄλοχον ἐσφοιτᾶν ἔαν 945

γυναῖκας· αὗται γὰρ διδάσκαλοι κακῶν·
ἢ μὲν τι κερδαίνουσα συμφθείρει λέχος,
ἢ δ' ἀμπλακοῦσα συννοσεῖν αὐτῇ θέλει,

928. What is the government, generally, of *ἐδέσποζον*? Explain that form of *πρὸ τοῦ*. (See l. 734.)

929. Explain the phrase *ὥς εἴποι τις*, and another use of the particle *ὥς* in this way.

930. Explain the accent of *ὁδός* in and out of composition.

931. Derive and illustrate *ἐχαύνωσαν*.

932. Derive *αἰχμάλωτος* and *δοῦλος*, and distinguish between these. (See l. 30 and 583.) Explain the construction *ἀνέχεσθαι κοινουμένην*. (See l. 201.)

934. What syntax have *μὰ* and *νῆ*? Explain the force of each. Explain the reference of *ἀνασσα*.

935. Explain the repetition of the particle *ἂν* here. (See l. 215.) What is the meaning of *βλέπειν αὐγὰς*?

936. Give an account of the Sirens; and translate the passage from the *Odyssey*, given in the note.

937. Explain the meaning of *λάλημα* here accurately.

939. Explain the third person form *παρῆν*. (See l. 656.) On what principle does *ἀνάσσειν* govern a genitive?

942. *ἡμιδοῦλος*. Explain the form *ἡμι*- in composition.

943. Explain the form *ἐρῶ*. What two meanings has *εἶρω*?

947. What is the force of *συν* in *συμφθείρει*? When does *συν* become *συν* in composition?

948. Explain the form *ἀμπλακοῦσα*. When is *ἀμπλακεῖν* written, and when *ἀπλακεῖν*?

πολλὰ δὲ μαργότηι. κἀντεῦθεν δόμοι
νοσοῦσιν ἀνδρῶν. πρὸς τὰδ' εὖ φυλάσσετε 950
κλήθροισι καὶ μοχλοῖσι δωμάτων πύλας·
ὑγιᾶς γὰρ οὐδὲν αἱ θύραθεν εἰσοδοὶ
δρῶσιν γυναικῶν, ἀλλὰ πολλὰ καὶ κακά.

ΧΟ. ἄγαν ἐφῆκας γλῶσσαν ἐς τὸ σύμφυτον.
ξυγγνωστὰ μὲν νῦν σοι τὰδ', ἀλλ' ὅμως χρεῶν 955
κοσμεῖν γυναῖκας τὰς γυναικείους φύσεις.

ΟΡ. σοφόν τι χρῆμα τοῦ διδάξαντος βροτοῦς
λόγους ἀκούειν τῶν ἐναντίων πάρα·
ἐγὼ γὰρ εἰδὼς τῶνδε σύγχυσιν δόμων
ἔριν τε τὴν σὴν καὶ γυναικὸς Ἑκτορος, 960
φυλακὰς ἔχων ἔμμνον, εἴτ' αὐτοῦ μενεῖς,
εἴτ' ἐκφοβηθεῖς· αἰχμαλωτίδος φόβῳ
γυναικὸς οἴκων τῶνδ' ἀπηλλάχθαι θέλεις.
ἦλθον δὲ σὰς μὲν οὐ σέβων ἐπιστολάς,
εἰ δ' ἐνδιδοίης, ὥςπερ ἐνδίδως, λόγον, 965
πέμψων σ' ἀπ' οἴκων τῶνδ'. ἐμὴ γὰρ οὔσα πρὶν
σὺν τῷδε ναίεις ἀνδρὶ σοῦ πατρὸς κάκη,
ὅς πρὶν τὰ Τροίας ἐςβαλεῖν ὀρίσματα,
γυναῖκ' ἐμοὶ σε δούς, ὑπέσχεθ' ὕστερον
τῷ νῦν σ' ἔχοντι, Τρωάδ' εἰ πέρσοι πόλιν. 970

949. *μαργότης*. Derive and explain this word, as to its successive meanings.

951. Give clearly and succinctly the substance of note l. 651.

954. Explain *σύμφυτος*. What signification has the preposition *εἰς* frequently? Explain the form *χρεῶν*. (See l. 374.)

957. *σοφόν τι χρῆμα*. Explain the force and meaning of *τι* in such connections as this.

958. Explain the form *εἰδώς*. (See l. 9.)

961. Decline *φυλακὰς*, and state the reasons. Explain the formation of the verb *μῖμνω*: also the force and use of *αὐτοῦ*. (See l. 608.)

963. Parse and explain the force of *ἀπηλλάχθαι*. (See l. 424.)

964. Distinguish accurately between *οὐ σέβων* and *μὴ σέβων*. (See l. 566.)

965. Explain the phrase *ἐνδιδόναι λόγον*: also the optative from *ἐνδιδοίης*. (See l. 750.)

966. What is the accurate meaning here of *πέμπω*? Give examples. What is its substantive?

967. Distinguish *κάκη* and *κακή*.

968. Explain the construction of *πρίν*. (See l. 101.) Explain this peculiar use and construction of *ἐςβαλεῖν*. What is the correlative verb?

970. Why should *Τρωάς* be written without a subscriptum?

ἐπεὶ δ' Ἀχιλλέως δεῦρ' ἐνόστησεν γόνος,
 σῶ μὲν συνέγων πατρί, τὸν δ' ἐλισσόμην
 γάμον ἀφείναι σούς, ἐμὰς λέγων τύχας
 καὶ τὸν παρόντα δαίμον', ὥς φίλων μὲν ἂν
 γήμαιμ' ἀπ' ἀνδρῶν, ἔκτοθεν δ' οὐ ῥαδίως,
 975 φεύγων ἀπ' οἴκων ἃς ἐγὼ φεύγω φυγὰς.
 ὁ δ' ἦν ὑβριστὴς ἐς τ' ἐμῆς μητρὸς φόνον
 τὰς θ' αἵματωπὸς θεὰς ὄνειδίζων ἐμοί.
 καγὼ ταπεινὸς ὦν τύχαις ταῖς οἴκοθεν
 ἤλγουν μὲν ἤλγουν, ξυμφοραῖς δ' ἠνειχόμεν,
 980 σὼν δὲ στερηθεὶς ψυχόμεν ἄκων γάμων.
 νῦν οὖν, ἐπειδὴ περιπετεῖς ἔχεις τύχας,
 καὶ ξυμφορὰν τήνδ' ἐσπεσοῦσ' ἀμηχανεῖς,
 ἄξω σ' ἀπ' οἴκων καὶ πατρὸς δώσω χερί.
 985 τὸ συγγενὲς γὰρ δεινόν, ἐν τε τοῖς κακοῖς
 οὐκ ἔστιν οὐδὲν κρεῖσσον οἰκείου φίλου.
 ΕΡ. νυμφευμάτων μὲν τῶν ἐμῶν πατὴρ ἐμὸς
 μέριμναν ἔξει, κοῦκ ἐμὸν κρίνειν τάδε.
 ἀλλ' ὥς τάχιστα τῶνδ' ἐκπεμψον δόμων,
 990 μὴ φθῇ με προσβὰς δῶμα καὶ μολὼν πόσις,

972. Is there any peculiarity in the form of the aor. *συνέγων*? Quote similar instances. (See l. 136.)

975. Explain fully and carefully the principle laid down in the note on the use of the opt. without *ἂν*. Distinguish between *γαμίω* and *γαμίαμαι*. (See l. 347.)

976. *φεύγω*. Give the futures and the meaning of this verb. Is "fugio" used in the same sense, and where? Explain the construction.

977. Explain the construction *ὑβριστὴς εἰς φόνον*. (See l. 437.) Explain and illustrate *αἵματωπός*. Scan the line. Distinguish *θεία* and *θεά*.

979. How is *τὰς οἰκόθεν* not a violation of Porson's rule as to the "Pes Creticus"?

980. Explain the form *ἠνειχόμεν*. (See l. 201, 340.) What are the two readings of this passage? Explain them both.

981. What is the syntax of *στίρεσθαι*? How connected with *σπαρηθεῖς*? (See l. 371.) What is the invariable meaning of *οἰχομαι*, and of its imperf. *ψυχόμεν*? Give its perfects.

982. Give the successive meanings of *περιπετῆς*, with examples.

985. Give the formation of *δεινός* and other such words; also its principal meanings, with examples.

989. Explain the form *ὥς τάχιστα*. (See l. 379.) In what sense is *ἐκπεμψον* here used? (See l. 966.)

990. Give the tenses of *φθάνω* which are in use; also its construction and meaning, with examples.

ἡ παιδὸς οἴκους μ' ἐξερημοῦσαν μαθῶν
Πηλεὺς μετέλθῃ πωλικοῖς διώγμασιν.

ΟΡ. θάρσει γέροντος χεῖρα· τὸν δ' Ἀχιλλέως
μηδὲν φοβηθῆς παῖδ', ὅς' εἰς ἔμ' ὕβρισε.

τοῖα γὰρ αὐτῷ μηχανὴ πεπλεγμένη 995

βρόχοις ἀκινήτοισιν ἔστηκεν φόνου
πρὸς τῆςδε χειρός, ἣν πάρος μὲν οὐκ ἐρῶ,
τελουμένων δὲ Δελφίς εἴσεται πέτρα.

ὁ μητροφόντης δ', ἣν δορυξένων ἐμῶν
μείνωσιν ὄρκοι Πυθικὴν ἀνὰ χθόνα, 1000

δείξει γαμείν σφε μηδὲν ὧν ἐχρῆν ἐμέ.

πικρῶς δὲ πατρὸς φόνιον αἰτήσῃ δίκην
ἄνακτα Φοῖβον· οὐδέ νιν μετὰστασις
γνώμης ὀνήσει, θεῷ διδόντα νῦν δίκας. 1005

ἀλλ' ἐκ τ' ἐκείνου διαβολαῖς τε ταῖς ἐμαῖς

κακῶς ὀλεῖται· γινώσεται δ' ἔχθραν ἐμήν.

ἐχθρῶν γὰρ ἀνδρῶν μοῖραν εἰς ἀναστροφὴν
δαίμων δίδωσι, κούκ ἐγὼ φρονεῖν μέγα.

ΧΟ. ὦ Φοῖβ' ὁ πυργώσας τὸν ἐν Ἰλίῳ εὐτει- 1010

χῇ πάγον, καὶ Πόντιε, κυανταῖς ἵπποις διφρεύων

ἄλιον πέλαγος, τίνος οὐνεκ' ἄτιμον ὀργά-

991. *ἐξερημοῦσαν*. What are the first and secondary meanings of *ἐρημῶ*? (See l. 314.) *μετελθεῖν*. Quote a similar usage from *Medea*, l. 6.

993. *θάρσει χεῖρα*. Explain this construction, and the usual ones. What is Matthiae's remark on such phrases? Give his examples.

994. Why is *μηδὲν* accusative?

997. Explain the form *ἐρῶ*. (See l. 943.) *εἴσεται*. Parse this word. (See l. 9.) Give Buttmann's remark on (*εἶδω*) and *οἶδα*.

999. What two meanings are given of *δορυξένος*? Give examples.

1000. Derive and explain *ὄρκος* fully.

1001. *μηδένα*. What is remarkable in this masculine form? Distinguish between *οὐδεῖς*, *μηδεῖς*, and *οὐδὲ εἷς*, *μηδὲ εἷς*. Explain the form *σφέ*. (See l. 39.)

1002. *πικρῶς*. What is the proper and radical meaning of *πικρός*? (See l. 384.) Of what constructions does *αἰτεῖν* admit? Give examples.

1004. *ὀνήσει*. Explain the inflections and form of *ὀνίνημι*. Give also its meanings, active and middle.

1007. Explain fully the phrase *εἰς ἀναστροφὴν διδόναι*, with an example from Terence. How is the phrase *μέγα φρονεῖν* to be understood? What is its correlative phrase? Give examples of similar expressions.

1014. What is the syntax of *διφρεύω*? Give examples. What two distinct meanings has *ἄλιος*? What is the proper meaning of

ναν χέρα τεκτοσύνας 1015
 Ἐνυαλίῳ δοριμήστορι προσθέντες
 τάλαιναν τάλαιναν μεθεῖτε Τροίαν ;
 πλείστους δ' ἐπ' ἀκταῖσιν Σιμοεντίσιν εὐίπ-
 πους ὄχους ἐξεύξατε καὶ φονίους ἀνδρῶν ἀμίλ-
 λας 1020
 ἔθετ' ἀστεφάνους· ἀπὸ δὲ φθίμενοι βεβᾶσιν
 Ἰλιάδαι βασιλῆς,
 οὐδ' ἔτι πῦρ ἐπιβώμιον ἐν Τροίᾳ
 θεοῖσιν λέλαμπεν καπνῷ θυώδει, 1025
 βέβακε δ' Ἀτρείδας ἀλόχου παλάμαις·
 αὐτὰ τ' ἐναλλάξασα φόνον θανάτῳ
 πρὸς τέκνων ἀπηύρα·
 θεοῦ θεοῦ νιν κέλευσμ' ἐπεστράφη 1030
 μαντόσυνον ὃ τε νῦν
 Ἀργόθεν πορευθεὶς
 Ἀγαμεμνόνιος κέλωρ
 ἀδύτων ἐπιβὰς κτάνεν, ματρὸς φονεύς, 1035
 ὦ δαῖμον, ὦ Φοῖβε, πῶς πείθομαι ;
 πολλὰ δ' ἂν Ἑλλάνων ἀγόρους στοναχὰς
 μέλποντο δυστάνων τεκῶν ἄλοχοι·

πίλαγος? And of the corresponding Latin "pelagus?" Give examples of both.

1015. Explain the form οὐνεκα. (See l. 251.) Explain the expression ὀργάναν χέρα τεκτοσύνας.

1016. δοριμήστορι. What is the Latin form of μήστωρ? What is its genitive case? μεθεῖτε. Explain carefully the inflections and accents of ἵημι in the second aorist, active and middle.

1021. Give fully the inflections and forms of φθίνω: and the quantity of the ι in φθίνω, in the Epic and Attic poets. Explain the form βεβᾶσιν fully and accurately. βασιλῆς. What is said of this form of the nom. pl. of nouns in -εύς?

1025. Derive θυώδης accurately. Give the Latin and English of παλάμη.

1027. Explain the construction of ἐναλλάξασα.

1028. Explain the meanings and inflection of ἀπανράω.

1030. ἐπεστράφη. What is the peculiar usage of this word here? Give a similar example.

1034. κέλωρ. What is observable as to the use of this word?

1035. ἀδύτων ἐπιβὰς. Explain the syntax which ἐπιβὰς admits of. κτάνεν. Under what conditions does the omission of the augment occur in the tragedians?

1036. πῶς πείθομαι; Explain this peculiar construction accurately.

1037. ἀγόρους. How is the use of this word limited?

1039. στοναχὰς τεκῶν. Explain this genitive. Explain the allusion in μέλπεισθαι στοναχὰς.

- ἐκ δ' ἔλειπον οἴκους 1040
 πρὸς ἄλλον εὐνάτορ· οὐχὶ σοὶ μόνα
 δύςφρονες ἐπέπεσον,
 οὐ φίλοισι, λῦπαι·
 νόσον Ἑλλὰς ἔτλα νόσον·
 διέβα δὲ Φρυγῶν πρὸς εὐκάρπους γύας 1045
 σκηπτὸς σταλάσσων τὸν Ἀίδα φόνον.
- ΠΗ. Φθιώτιδες γυναῖκες, ἱστοροῦντί μοι
 σημήνατ'· ῥσθόμην γὰρ οὐ σαφῇ λόγον
 ὥς δώματ' ἐκλιποῦσα Μενέλεω κόρη
 φρούδη τάδ'· ἤκω δ' ἐκμαθεῖν σπουδὴν ἔχων 1050
 εἰ ταῦτ' ἀληθῆ· τῶν γὰρ ἐκδήμων φίλων
 δεῖ τοὺς κατ' οἶκον ὄντας ἐκπονεῖν τύχας.
- ΧΟ. Πηλεῦ, σαφῶς ἤκουσας· οὐδ' ἐμοὶ καλὸν
 κρύπτειν ἐν οἷσπερ οὔσα τυγχάνω κακοῖς·
 βασιλεία γὰρ τῶνδ' οἴχεται φυγὰς δόμων. 1055
- ΠΗ. τίνος φόβον τυχοῦσα, διαπέραινέ μοι.
 ΧΟ. πόσιν τρέμουνσα, μὴ δόμων νιν ἐκβάλῃ.
 ΠΗ. μῶν ἀντὶ παιδὸς θανάσιμων βουλευμάτων ;
 ΧΟ. ναί, καὶ γυναικὸς αἰχμαλωτίδος φόβῳ.
 ΠΗ. ξὺν πατρὶ δ' οἴκους, ἢ τίνος λείπει μέτα ; 1060
 ΧΟ. Ἀγαμέμνονός νιν παῖς βέβηκ' ἄγων χθονός.
 ΠΗ. ποῖαν περαίνων ἐλπίδ' ; ἢ γῆμαι θέλων ;
 ΧΟ. καὶ σοῦ γε παιδὸς παιδὶ πορσύνων μόρον.

1040. How is this passage an example of what is called "constructio prægnans?"

1041. Explain the form οὐχί. (See l. 235.)

1046. Explain the first and the secondary meanings of σκηπτός. Explain the breathing of Αἶδα (see l. 414), also this form of the genitive. (See l. 280.)

1048. ῥσθόμην. What is Buttmann's remark respecting verbs (of three syllables or more) in -άνω, and some in -αίνω? What is the syntax of ῥσθόμην?

1050. Derive φρούδη, and account for the φ. What is the force of ἐκ in ἐκμαθεῖν? εἰ ταῦτ' ἀληθῆ. What is the force of εἰ in indirect questions? How is its use analogous to that of "si" in Latin? Give an example of the latter. Explain the word ἐκδήμων. (See l. 879.) What is the Latin for ἐκπονεῖν?

1054. Explain the phrase οὔσα τυγχάνω. (See l. 76.)

1058. Give the force and use of μῶν. (See l. 896.)

1062. Derive περαίνω. What is Buttmann's remark upon this word in connection with πιπράσκω and πρᾶσις?

1063. What is the force of καὶ here?

- ΠΗ. κρυπτός καταστάς, ἥ κατ' ὄμμ' ἔλθων μάχη;
 ΧΟ. ἄγνοῖς ἐν ἱεροῖς Λοξίου Δελφῶν μέτα. 1065
 ΠΗ. οἴμοι· τόδ' ἤδη δεινόν. οὐχ ὅσον τάχος
 χωρήσεται τις Πυθικὴν πρὸς ἐστίαν,
 καὶ τὰνθάδ' ὄντα τοῖς ἐκεῖ λέξει φίλοις,
 πρὶν παῖδ' Ἀχιλλέως καθθανεῖν ἐχθρῶν ὑπο·

ΑΓΓΕΛΟΣ.

- ὦμοι μοι. 1070
 οἷας ὁ τλήμων ἀγγελῶν ἦκω τύχας
 σοί τ', ὦ γεραίέ, καὶ φίλοισι δεσπότη.·
 ΠΗ. αἰαῖ· πρόμαντις θυμός, ὥς τι προσδοκῶν.
 ΑΓ. οὐκ ἔστι σοι παῖς παιδός, ὡς μάθης, γέρον
 Πηλεῦ· τοιάσδε φασγάνων πληγὰς ἔχει
 Δελφῶν ὑπ' ἀνδρῶν καὶ Μυκηναίου ξένου. 1075
 ΧΟ. ἃ ἃ τί δράσεις, ὦ γεραίέ; μὴ πέσῃς·
 ἔπαιρε σαντόν.
 ΠΗ. οὐδέν εἰμ'· ἀπωλόμην.
 φροῦδῃ μὲν αὐδή, φροῦδα δ' ἄρθρα μου κάτω.
 ΑΓ. ἄκουσον, εἰ καὶ σοῖς φίλοις ἀμυναθεῖν
 χρῆζεις, τὸ πραχθέν, σὸν κατορθώσας δέμας. 1080
 ΠΗ. ὦ μοῖρα, γήρως ἐσχάτοις πρὸς τέρμασιν

1064. Explain some usages of *ὄμμα* in combination with prepositions, as here: *ὀμμάτων ἀπο, παρ' ὄμμα, ἐξ ὀμμάτων*, &c.

1065. *ἱεροῖς*. What is the peculiar usage here of this word, and why? What does it denote? Give the various explanations of the epithet *Λοξίας*.

1066. *ὅσον τάχος*. Explain this phrase. (See l. 379, on *ὡς ἄριστα*.)

1067. What is Buttmann's observation on the future of *χωρῶ*?

1069. What is the construction of *πρὶν*? (See l. 101.) Explain the form *κατθανεῖν*. (See l. 162.)

1072. How is *πρόμαντις* used? Quote from Shakspeare, Hamlet, I. 5.

1074. What is the quantity of the first syllable in *τοιάσδε*, and why?

1075. What is the force of *μὴ* with the subj. aorist? Explain *γεραιός* and *γηραιός*. (See l. 546.)

1078. Derive *φροῦδος*. (See l. 73.)

1079. What is the usual force, and the force here, of *εἰ καί*? Explain the formation and accent of *ἀμυναθεῖν*.

1080. How is *δέμας* used in Homer and the Tragedians? How is it declined?

1081. Explain the superlative *ἐσχάτος*, according to Buttmann.

οἷα με τὸν δύστηνον ἀμφιβᾶσ' ἔχεις.
 πῶς δ' οἴχεται μοι παῖς μόνου παιδὸς μόνος,
 σήμαιν'· ἀκοῦσαι δ' οὐκ ἀκουσθ' ὅμως θέλω.

ΑΓ. ἐπεὶ τὸ κλεινὸν ἤλθομεν Φοῖβου πέδον, 1085

τρῆς μὲν φαεννὰς ἡλίου διεξόδους
 θέα διδόντες ὄμματ' ἐξεπίμπλαμεν.

καὶ τοῦθ' ὑποπτον ἦν ἄρ' ἐς δὲ συστάσεις
 κύκλους τ' ἐχώρει λαὸς οἰκήτωρ θεοῦ.
 Ἀγαμέμνωνος δὲ παῖς διαστείχων πόλιν 1090

ἐς οὓς ἐκάστω δυσμενεῖς ἦν δα λόγους,
 ὁρᾶτε τοῦτον, ὃς διαστείχει θεοῦ

χρυσοῦ γέμοντα γύαλα, θησαυροὺς βροτῶν,
 τὸ δεύτερον παρόντ' ἐφ' οἷσι καὶ πάρος
 δεῦρ' ἦλθε, Φοῖβου ναὸν ἐκπέρσαι θέλων ; 1095

κάκ τοῦδ' ἐχώρει ῥόθιον ἐν πόλει κακόν,
 ἀρχαὶ τ' ἐπληροῦντ' ἕς τε βουλευτήρια,
 ἰδίᾳ θ', ὅσοι θεοῦ χρημάτων ἐφέστασαν,
 φρουρὰν ἐτάξαντ' ἐν περιστύλοις δόμοις.

How is the end of this line not a violation of the rule of the "Pes Creticus?" Explain the phrase *γῆρως τέρμασιν*.

1082. Explain the use of *ἔχω* in such connections as *ἀμφιβᾶσ' ἔχεις*, giving illustrations.

1083. What is the peculiar use of *πῶς* here? Explain the forms *ποῖος* and *ὅποιος*. (See l. 66.)

1084. *ἀκουσά*. Explain the force and construction of verbals in *τός*. (See l. 89, and 769.)

1086. What is the construction of *διεξόδους*? What other form is there of *φαεννός*, and by what poets used? What is the peculiar rule in the formation of the tenses (in composition) of *πίμπλημι*?

1088. Give (with examples) the use of *ὑποπτος*. What is the force generally, and here, of *ἄρα*?

1089. What is the force here of *κύκλος*? What the similar Latin word? *οἰκήτωρ θεοῦ*: explain and illustrate this phrase. Give the three different forms of *οἰκήτωρ*.

1091. What are the Greek forms for "to whisper?" How is the Latin "*auris*," *an ear*, derived?

1093. Give the tenses, and the usage, of *γίμειν*. What is its Latin form, and how connected with it in meaning? Explain the phrase *θησαυροὺς βροτῶν*. How is *θησαυρός* said to be derived?

1094. *ἐφ' οἷσι*. What is the force of *ἐπὶ* here? Explain the name *Φοῖβος*. (See l. 900.)

1096. Explain and derive the expressive word *ῥόθιον*.

1097. Explain the construction. What is meant by the use of the "abstract for the concrete?" Give examples. Explain the form *ἐφέστασαν*.

1099. *περιστύλοις*. What is inferred, from this word, respecting the temple at Delphi? Quote Herodotus, ii. 148.

ἡμεῖς δὲ μῆλα, φυλλάδος Παρνασίας 1100
 παιδεύματ', οὐδὲν τῶνδ' ἐπεπυσμένοι,
 λαβόντες ἤμεν, ἐσχάrais τ' ἐφέσταμεν,
 ξὺν προξένοισι μάντεσιν τε Πυθικοῖς.
 καί τις τόδ' εἶπεν· ὦ νεανία, τί σοι
 θεῶ κατευξόμεσθα; τίνος ἦκεις χάριν; 1105
 ὁ δ' εἶπε, Φοῖβω τῆς πάροιθ' ἁμαρτίας
 δίκας παρασχεῖν βουλόμεσθ'. ἦτησα γὰρ
 πατρός ποτ' αὐτὸν αἵματος δοῦναι δίκην.
 κἀνταῦθ' Ὀρέστου μῦθος ἰσχύων μέγα
 ἐφαίνεθ', ὡς ψεύδοιτο δεσπότης ἐμός, 1110
 ἦκων ἐπ' αἰσχροῖς· ἔρχεται δ' ἀνακτόρων
 κρηπῖδος ἐντός, ὡς πάρος χρηστηρίων
 εὔξαιτο Φοῖβω, τυγχάνει δ' ἐν ἐμπύροις·
 τῷ δὲ ξιφήρης ἄρ' ὑφειστήκει λόχος
 δάφνῃ πυκασθείς· ὦν Κλυταιμνήστρας τόκος 1115
 εἰς ἦν ἀπάντων τῶνδε μηχανορῥάφος.
 χῶ μὲν κατ' ὄμμα στὰς προσεύχεται θεῶ·
 οἱ δ' ὀξυθήκτοισι φασγάνοις ὠπλισμένοι
 κεντοῦσ' ἀτευχῇ παῖδ' Ἀχιλλέως λάθρα.

1101. Give the principal tenses of *πυνθάνομαι*.

1102. Inflect *εἰμι*, "ibo," in the imperfect.

1103. Explain fully *προξενία* and *πρόξενος*.

1104. Explain the formation of *νεανίας* fully.

1105. What are the principal meanings of *κατὰ* in composition? Explain the form *χάριν*. (See l. 20, and 222.)

1107. What is the construction of *αἰτεῖν*? Why is *αἵματος* in the genitive?

1109. What class of verbs take a participle after them instead of the infinitive? Explain *μέγα*. (See l. 210.)

1110. *ὡς ψεύδοιτο*. Explain this use of the optative.

1112. Explain *κρηπῖς*, and give concisely and clearly the substance of the note.

1113. *ὡς εὔξαιτο*. Account for this deviation from Dawes's rule. What is Porson's remark respecting the use of *ὦν* with *τυγχάνει*? Is it universally true?

1114. *τῷ*. What is peculiar here in the use of this word? Distinguish between *ἀρα* and *ἀρα*. Give the force of the preposition in *ὑφειστήκει*. (See l. 69, on *ὑπεξίσθιν*.)

1116. Explain fully the use of *εἰς* here. What Latin word corresponds to it. *μηχανορῥάφος*. Derive this, and explain the accentuation of this class of words.

1117. Explain the phrase *κατ' ὄμμα*. (See l. 1064.) What is said respecting the posture of the ancients in prayer?

- χωρεῖ δὲ πρύμναν· οὐ γὰρ ἐς καιρὸν τυπείς 1120
 ἐτύγχαν', ἐξέλκει δέ, καὶ παραστάδος
 κρεμαστὰ τεύχη πασσάλων καθαρπάσας,
 ἔστη 'πὶ βωμοῦ, γοργὸς ὀπλίτης ἰδεῖν,
 βοᾷ δὲ Δελφῶν παῖδας, ἱστορῶν τάδε·
 τίνος μ' ἕκατι κτείνετ', εὐσεβεῖς ὁδοὺς 1125
 ἦκοντα; ποίας ὄλλυμαι πρὸς αἰτίας;
 τῶν δ' οὐδὲν οὐδεὶς μυρίων ὄντων πέλας
 ἐφθέγξατ', ἀλλ' ἔβαλλον ἐκ χειρῶν πέτροις.
 πυκνῇ δὲ νιφάδι πάντοθεν σποδοῦμενος,
 προὔτεινε τεύχη κάφυλάσσει' ἐμβολάς, 1130
 ἐκέισε κάκεισ' ἀσπίδ' ἐκτείνων χερσί.
 ἀλλ' οὐδὲν ἦνεν· ἀλλὰ πόλλ' ὁμοῦ βέλη,
 οἰστοί, μεσάγκυλ' ἔκλυτοί τ' ἀμφώβολοι,
 σφαγῆς ἐχώρουν βουπόροι ποδῶν πάρος·
 δεινὰς δ' ἂν εἶδες πυρρίχας φρουρουμένου 1135
 βέλεμνα παιδός. ὥς δέ νιν περισταδὸν

1120. Explain the word *πρύμνα* fully, according to the note. ἐς *καιρὸν*. Explain, and give similar usages of *καίριος*.

1121. What are the various interpretations of ἐξέλκει here?

1122. Give the syntax of *παραστάδος*, with an example.

1123. Explain *βωμός*, *κρηπίς*, *ἰσχαρίς* or *ἰσχάρα*. Explain the crasis *ἔστη 'πί*. Explain the construction *γοργὸς ἰδεῖν*. (See 291, 824.)

1124. Give the Attic, and also the Ionic and Epic, futures of *βοάω*.

1125. Explain the form of *ἕκατι*, giving similar forms in other words. Why is *ὁδοὺς* accusative?

1127. *οὐδὲν οὐδεὶς*. What is the force of two or more negatives in Greek? Give the force of *ἔβαλλον* accurately.

1129. *πάντοθεν*. Explain fully the original and successive uses of the termination *θεν*. Derive and explain *σποδοῦμενος*.

1130. Explain *ἐμβολή*, *ἐμβολος*, *προσβολή*. Translate the extract from Thucydides, given in the note.

1132. Explain the form *ἦνεν*.

1133. Derive and give the Homeric form of *οἰστοί*. Give the alleged meanings, and the derivation, of *μεσάγκυλον*. Explain the form of *ἀμφώβολος*, and derive it.

1134. Explain the form of *σφαγῆς* (see l. 1031, on *βασίλης*), and give its meanings. Explain the accentuation of *βουπόρος*. (See l. 1116.)

1135. What is the force and formation of *δεινός*? (See l. 985.) *πυρρίχας*. Give an account, from the note, of the Pyrrhic war-dance. What is the peculiar usage here of *φρουρούμενος*?

1136. *βέλεμνα*. What is peculiar in the use of this word by

κύκλῳ κατεῖχον, οὐ διδόντες ἀμυνοάς,
 βωμοῦ κενώσας δεξιμήλον ἐσχάραν,
 τὸ Τρωικὸν πῆδημα πηδήσας ποδοῖν
 χωρεῖ πρὸς αὐτούς· οἱ δ' ὅπως πελειάδες 1140
 ἱέρακ' ἰδοῦσαι πρὸς φυγὴν ἐνώτισαν.
 πολλοὶ δ' ἐπιπτον μιγάδες ἐκ τε τραυμάτων
 αὐτοὶ θ' ὑπ' αὐτῶν στενοπόρους κατ' ἐξόδους,
 κραυγὴ δ' ἐν εὐφήμοισι δύσφημος δόμοις
 πέτραισιν ἀντέκλαξεν· εὐδία δ' ὅπως 1145
 ἔστη φαενοῖς δεσπότης στίλβων ὄπλοις,
 πρὶν δὴ τις ἀδύτων ἐκ μέσων ἐφθέγεατο
 δεινόν τε καὶ φρικῶδες, ὥρσε δὲ στρατὸν
 στρέψας πρὸς ἀλκὴν. ἔνθ' Ἀχιλλέως πίτνει
 παῖς ὀξυθήκτῳ πλευρὰ φασγάνῳ τυπείς 1150
 Δελφοῦ πρὸς ἀνδρός, ὅς περ αὐτὸν ὤλεσε
 πολλῶν μετ' ἄλλων· ὥς δὲ πρὸς γαῖαν πίτνει,
 τίς οὐ σίδηρον προσφέρει; τίς οὐ πέτρον,
 βάλλον, ἀράσσω; πᾶν δ' ἀνάλωται δέμας
 τὸ καλλίμορφον τραυμάτων ὑπ' ἀγρίων. 1155
 νεκρὸν δὲ δὴ νιν, κείμενον βωμοῦ πέλας,

Homer and by the Tragedians? *περισταδόν*. Explain the meaning and accentuation of adverbs in *-δόν* and *-ηδόν*.

1137. *οὐ διδόντες*. Why is the negative *οὐ*, and not *μή*, used here? What is *ἀμυνοή* put for?

1138. Distinguish *βωμός* and *ἐσχάρα*. (See l. 1123.) What is *κενώσας* equivalent to? (See l. 314, on *ἐρημόω*.)

1139. What is the allusion in this line?

1141. What is the usual construction, and that here, of *νωτίζω*? Give examples.

1142. Derive and give the Ionic form of *τραῦμα*? (See l. 616.)

1145. *ἀντέκλαξεν*. What other verbs besides *κλάζω* are thus formed in their tenses? Give an example of the use of *κλάζω* intransitively. Explain *εὐδία*, and the construction here; also the quantity of *εὐδίας* and *ἐνδιος*.

1147. What is the force of *πρὶν* with the indicative? (See l. 101.) Give the English of *δὴ* (see l. 235), and the meaning of *ἀδύτων*. (See l. 1112.)

1148. Derive *φρικῶδες*, and give similar passages from Homer and Ovid. With what must *στρατὸν* be taken?

1152. Explain the form *πίτνει*. (See l. 357.) What is observable in the use of *γαῖα* and *αἶα*?

1154. Explain the formation of *ἀνάλωται*. (See l. 455.) Also *δέμας*. (See l. 1080.) *καλλίμορφον*. Derive this. What Latin form comes from *μορφή*?

1156. Explain the form of *κείμενον*. (See l. 510.) What is the syntax of *πέλας*?

- ἐξέβαλον ἐκτὸς θυοδόκων ἀνακτόρων.
 ἡμεῖς δ' ἀναρπάσαντες ὡς τάχος χερσὶν
 κομίζομέν νῖν σοι κατοιμῶξαι γόοις
 κλαῦσαι τε, πρέσβυ, γῆς τε κοσμήσαι τάφῳ. 1160
 τοιαῦθ' ὁ τοῖς ἄλλοισι θεσπίζων ἄναξ,
 ὁ τῶν δικαίων πᾶσιν ἀνθρώποις κριτῆς,
 δίκας διδόντα παῖδ' ἔδρας' Ἀχιλλέως,
 ἐμνημόνευσε δ', ὥσπερ ἄνθρωπος κακός,
 παλαιὰ νείκη. πῶς ἂν οὖν εἴη σοφός; 1165
 ΧΟ. καὶ μὴν ὁδ' ἄναξ ἤδη φοράδην
 Δελφίδος ἐκ γῆς δῶμα πελάζει.
 τλήμων ὁ παθῶν, τλήμων δέ, γέρον,
 καὶ σὺ δέχει γὰρ τὸν Ἀχιλλεῖον
 σκύμνον ἐς οἴκους, οὐχ ὡς σὺ θέλεις· 1170
 αὐτός τε κακοῖς πῆμασι κύρσας
 εἰς ἓν μοίρας συνέκυρσας.
 ΠΗ. ὦμοι ἐγώ, κακὸν οἶον ὄρω τόδε,
 καὶ δέχομαι χερὶ δώμασιν ἄμοις.
 ἰὼ μοί μοι, αἰαῖ, ὦ πόλι 1175
 Θεσσαλία, διολῶλαμεν, οἰχόμεθ'·
 οὐκέτι μοι γένος, οὐκέτι μοι τέκνα
 λείπετ' ἐν οἴκοις.

1157. Explain the meaning of ἀνάκτορον. (See l. 1112.)
 1158. Explain the form ὡς τάχος. (See l. 379, 1066.)
 1159. κατοιμῶξαι. Explain various peculiar idiomatic uses of the infinitive, given in the note. How is it in Latin? Give examples!
 1161. Explain θεσπίζων. (See l. 297.) Distinguish ἄλλοις and τοῖς ἄλλοις.
 1162. What is the force of τῶν δικαίων in this passage?
 1166. What is the metre of this chorus? Explain καὶ μὴν (see l. 494), and ὅδε. (See l. 65.) Also the form φοράδην. (See l. 1136, on παρασταδόν.)
 1167. Explain the Attic use (as to meaning), of πελάζω, giving its cognate forms.
 1170. οὐχ ὡς σὺ θέλεις. Give a similar passage from Herodotus.
 1171. κύρσας. Give the inflection (see l. 206) and government of this verb; with examples.
 1172. What is εἰς ἓν μοίρας equivalent to? Give other examples of this construction.
 1173. Explain the use of ὦμοι. (See l. 113.) Would it be wrong to write ὦμοι? If so, why?
 1174. Explain the form ἄμοις. (See l. 581.)
 1176. Explain διολῶλαμεν (see l. 902), and οἰχόμεθα. (See l. 981.)
 1178. λείπεται. What is the rule about a neut. plural and a verb

ὦ σχέτλιος παθέων ἐγώ. εἰς τίνα
 δὴ φίλον ἀνγὰς βάλλων τέρψομαι;
 ὦ φίλιον στόμα καὶ γένυ καὶ χεῖρες.
 εἶθε σ' ὑπ' Ἰλίου ἦναρε δαίμων
 Σιμοεντίδα παρ' ἀκτάν.

ΧΟ. οὗτός τ' ἂν ὡς ἐκ τῶνδ' ἐτιμᾷτ' ἄν, γέρον,
 θανών, τὸ σὸν τ' ἦν ὥδ' ἂν εὐτυχέστερον.

ΠΗ. * * * ὦ γάμος, ὦ γάμος,
 ὃς τάδε δώματα καὶ πόλιν ἀμάν
 ὤλεσας, αἰαῖ αἰαῖ. ὦ παῖ,
 μήποτε σῶν λεχέων τὸ δυσώνυμον
 ὦφελ' ἐμὸν γένος εἰς τέκνα καὶ δόμον
 ἀμφιβαλέσθαι

Ἑρμιόνας αἶδαν ἐπὶ σοί, τέκνον.
 ἀλλὰ κεραυνῷ πρόσθεν ὀλέσθαι,
 μηδ' ἐπὶ τοξοσύνα φονίῳ πατρὸς
 αἷμα τὸ διογενές ποτε Φοῖβον
 βροτὸς εἰς θεὸν ἀνάψαι.

ΧΟ. ὅτοτοῖ ὅτοτοῖ.
 θανόντα δεσπόταν γόοις
 νόμῳ τῷ νερτέρων κατάρξω.

ΠΗ. ὅτοτοῖ ὅτοτοῖ.
 διάδοχα δ' ὦ τάλας ἐγὼ
 γέρων καὶ δυστυχῆς δακρύω.

ΧΟ. θεοῦ γὰρ αἶσα, θεὸς ἔκρανε συμφοράν.

singular? What is the limitation as to the elision of *αι* final in the poets?

1179. Explain the syntax of *παθίων*. (See l. 847.)

1180. Explain the meaning of *ἀνγῇ*.

1182. Explain this construction of *εἶθε*. (See l. 294, 523.) *ἦναρε*. From what verb? How does Euripides use it? Explain the etymology of *ἐναίρω*. Is it used in prose?

1184. *ὡς ἐκ τῶνδε*. Give another passage containing this expression (Med. 458). Explain the use of the repetition of *ἄν*. (See l. 935.)

1185. Explain *τὸ σὸν* (see l. 143), and *ἦν*. (See l. 656.)

1189. Why is *λεχέων* genitive? What is *ἐπὶ σοί* used for? (See l. 115.) Explain the construction of *ὦφελε*. (See l. 523, on *εἶθε*.)

1194. What is *ἐπὶ* used to denote? Give the precise meaning of *αἷμα ἀνάψαι*. How is the epithet *Διογενῆς* applied?

1199. What is the force of the article, when it follows the noun?

1201. Explain *διάδοχα*.

1203. *ἔκρανε*. Why is the *Doric a* here used, in a Tragic senarius?

ΠΗ. ὦ φίλος, δόμον ἔλιπες ἔρημον, 1205
 ἰὼ μοί μοι.

[ταλαίπωρον ἐμὲ] γέροντ' ἄπαιδα νοσφίσας.

ΧΟ. θανεῖν θανεῖν σε, πρέσβυ, χρῆν πάρος
 τέκνων.

ΠΗ. οὐ σπαράξομαι κόμαν,
 οὐκ ἐπιθήσομαι δ' ἐμῷ 1210

κάρα κτύπημα χειρὸς ὀλοόν; ὦ πόλις,

διπλῶν τέκνων μ' ἐστέρησε Φοῖβος.

ΧΟ. ὦ κακὰ παθὼν ἰδὼν τε δυστυχῆς γέρον,
 τίν' αἰῶν' εἰς τὸ λοιπὸν ἔξεις; 1215

ΠΗ. ἄτεκνος, ἔρημος, οὐκ ἔχων πέρας κακῶν
 διαντλήσω πόνους ἐς ἄδαν.

ΧΟ. μάτην δέ σ' ἐν γάμοισιν ὤλβισαν θεοί.

ΠΗ. ἀμπτάμενα φροῦδα πάντα κεῖται
 κόμπων μεταρσίων πρόσω. 1220

ΧΟ. μόνος μόνοισιν ἐν δόμοις ἀναστρέφει.

ΠΗ. οὔτε μοι πόλις πόλις,
 σκῆπτρα τάδ' ἐρρέτω 'πὶ γᾶν,
 σύ τ', ὦ κατ' ἄντρα νύχια Νηρέως κόρη,
 πανώλεθρόν μ' ὄψαι πίτνοντα. 1225

ΧΟ. ἰὼ ἰὼ.

τί κекίνηται; τίνος αἰσθάνομαι
 θείου; κοῦραι, λεύσσειτ', ἀθρήσατε·

1206. Derive νοσφίζω. How is it used by Homer? Give its meaning here.

1208. Explain the form χρῆν. (See l. 607, and 113.)

1211. Explain κάρα. (See l. 110.)

1212. How did Homer inflect στερέω?

1215. Explain τὸ λοιπόν. (See l. 740.)

1217. ἐξαντλεῖν πόνους. Explain this phrase; and give the derivation of ἐξαντλεῖν. What is the singular use of ἐς in ἐς ἄδαν? Give similar passages.

1219. Explain the form ἀμπτάμενα. (See l. 1137, on ἀμπνοή.) What forms of this verb are in use in Attic prose, and in the poets? Derive and explain φροῦδα. (See l. 73.)

1220. What is the derivation and meaning of μετάρσιος? What is its Doric form? Explain πρόσω. (See l. 733, 922.)

1223. Explain ἐρρέτω. (See l. 830.) What peculiar form of crasis occurs here? Why has ἐπὶ an accus. here?

1225. Is the form ὄψαι, here, unusual? Give all the tenses in use of this verb. Explain the form πίτνοντα. (See l. 357.)

1227. Explain ἀθρήσατε. (See l. 668.)

δαίμων δδε τις, λευκὴν αἰθέρα
πορθμευόμενος, τῶν ἵπποβότων
Φθίας πεδίῳ ἐπιβαίνει.

1230

ΘΕΤΙΣ.

Πηλεῦ, χάριν σῶν τῶν πάρος νυμφευμάτων
ἤκω Θέτις λιποῦσα Νηρέως δόμους.

καὶ πρῶτα μὲν σοι τοῖς παρεστῶσιν κακοῖς
μηδὲν τι λίαν δυσφορεῖν παρήνεσα·

κἀγὼ γάρ, ἦν ἄκλαυστ' ἐχρῆν τίκτειν τέκνα,

1235

ἀπώλεσ' ἐκ σοῦ παῖδα τὸν ταχὺν πόδας

Ἀχιλλέα τεκοῦσα, πρῶτον Ἑλλάδος.

ὦν δ' οὐνεκ' ἦλθον, σημανῶ, σὺ δ' ἐνδέχου.

τὸν μὲν θανόντα τόνδ' Ἀχιλλέως γόνον

θάψον, πορεύσας Πυθικὴν πρὸς ἑσχάραν,

1240

Δελφοῖς ὄνειδος, ὡς ἀπαγγέλλῃ τάφος

φόνον βίαιον τῆς Ὀρεστείας χερός·

γυναικα δ' αἰχμάλωτον, Ἀνδρομάχην λέγω,

Μολοσσίαν γῆν χρὴ κατοικῆσαι, γέρον,

1228. What is observable about the gender of αἰθήρ here, and generally? Distinguish αἰθήρ and ἀήρ. (See l. 93.)

1229. Derive πορθμευόμενος, and explain its construction. What is the syntax of ἐπιβαίνειν? (See l. 401.)

1231. Explain the form χάριν. (See l. 20, and 222.) Explain the force of the adverb in τῶν πάρος. (See l. 5, on τῷ πρὶν χρόνῳ.)

1233. δυσφορεῖν. What is the syntax of this class of verbs? Explain (according to Matthiæ) the dative κακοῖς. Also the form παρεστῶς. (See l. 94.)

1234. Explain λίαν. (See l. 866, also 364, on ἄγαν.) μηδὲν τι λίαν. Why is τι introduced in such phrases as this? What is the force of the aorist in παρήνεσα?

1235. ἄκλαυστα. Give its syntax. What is the Epic form of ἄκλαυστος? And its force? Explain the use of ἐχρῆν with the pres. infin. (See l. 607.)

1236. ταχὺν πόδας. Explain the principle of the accus. πόδας.

1237. Explain the quantity of the last syllable of Ἀχιλλέα. (See l. 22, on Πηλῆα.)

1238. Explain the form οὐνεκα (see l. 251, 759), and the future form σημανῶ. (See l. 255, on μένω.)

1240. Distinguish between ἑσχάρα and βωμός. (See l. 1123, 1138.)

1241. Give accurately the derivation and formation of τάφος. ἀπαγγέλλῃ: Why would ἀπαγγίλῃ be probably incorrect? Why would ἀπαγγέλλοι certainly be so?

- Ἑλένη ξυναλλαχθεῖσαν εὐναίοις γάμοις, 1245
καὶ παῖδα τόνδε, τῶν ἀπ' Αἰακοῦ μόνον
λελειμμένον δὴ βασιλέα δ' ἐκ τοῦδε χρῆ
ἄλλον δι' ἄλλου διαπερᾶν Μολοσσίαν,
εὐδαιμονοῦντας· οὐ γὰρ ὧδ' ἀνάστατον
γένος γενέσθαι δεῖ τὸ σὸν κάμὸν, γέρον, 1250
Τροίας τε· καὶ γὰρ θεοῖσι κάκεινης μέλει,
καίπερ πεσούσης Παλλάδος προθυμία.
σέ δ', ὡς ἂν εἰδῆς τῆς ἐμῆς εὐνῆς χάριν,
θεὰ γεγῶσα καὶ θεοῦ πατρὸς τέκος,
κακῶν ἀπαλλάξασα τῶν βροτησίων, 1255
ἀθάνατον ἄφθιτόν τε ποιήσω θεόν.
κάπειτα Νηρέως ἐν δόμοις ἐμοῦ μέτα
τὸ λοιπὸν ἤδη θεὸς συνοικήσεις θεᾷ·
ἔνθεν κομίζων ξηρὸν ἐκ πόντου πόδα
τὸν φίλτατον σοὶ παῖδ' ἐμοί τ' Ἀχιλλέα 1260
ᾧ ψεῖ δόμους ναίοντα νησιωτικούς
Λευκὴν κατ' ἄκτῃν ἐντὸς Εὐξείνου πόρου.
ἀλλ' ἔρπε Δελφῶν ἐς θεόδητον πόλιν,
νεκρὸν κομίζων τόνδε, καὶ κρύψας χθονί,
ἐλθὼν παλαιᾷς χοιράδος κοῖλον μυχόν 1265

1245. *ξυναλλαχθεῖσαν*. Illustrate this use of the word from the Ajax, and the Hippolytus.

1247. What is the force of *δὴ* when joined (as here) with such adjectives as *μόνον*? (See l. 235.)

1248. What frequently is the force of *διὰ* with the genitive? Give the usual meaning of *διαπερᾶν*.

1249. Explain the "Anacolouthon" (inconsecutive construction) in *εὐδαιμονοῦντας*. (See l. 202, and 186.)

1251. Scan the line. What is the twofold construction of *μέλει*?

1253. *εἰδῆς*. Give a full account of this verb. (See l. 9, and 998.) Explain the phrase *χάριν εἰδέναι*. Give equivalent phrases, with *χάριν*. Explain the form *χάρिता* (see l. 20), and the use of *χάριν* with the genitive. (See l. 222.)

1254. Explain the form *γεγῶσα*. (See l. 320.)

1258. Explain *τὸ λοιπόν*. (See l. 740.) What meanings has *ἤδη*? How does it differ from *νῦν*? Scan the line.

1260. Mention the different modes of comparing *φίλος*.

1261. *ᾧ ψεῖ*. State what tenses of this verb are in use, and also the verbs that supply the tenses that are wanting. What are the peculiarities of *ναίοντα*? (See l. 890.)

1262. *Λευκὴν κατ' ἄκτῃν*. What was this island also called? Where was it?

1265. *ἐλθὼν μυχόν*. Explain the peculiarity of the construction here, giving a similar one from Homer.

Σηπιάδος ἴζον· μίμνε δ', ἔστ' ἂν ἐξ ἁλὸς
λαβοῦσα πεντήκοντα Νηρήδων χορὸν
ἔλθω κομιστήν σου· τὸ γὰρ πεπρωμένον
δεῖ σ' ἐκκομίζειν· Ζηνὶ γὰρ δοκεῖ τάδε.
παῦσαι δὲ λύπης τῶν τεθνηκότων ὑπὲρ· 1270
πᾶσιν γὰρ ἀνθρώποισιν ἦδε πρὸς θεῶν
ψῆφος κέκρανται, κατθανεῖν ὀφείλεται.

ΠΗ. ὦ πότνι, ὦ γενναῖα συγκοιμήματα,
Νηρέως γένεθλον, χαῖρε· ταῦτα δ' ἀξίως
σαυτῆς τε ποιεῖς καὶ τέκνων τῶν ἐκ σέθεν. 1275
παύσω δὲ λύπην, σοῦ κελευούσης, θεά,
καὶ τόνδε θάψας εἰμι Πηλίου πτύχας,
οὐπὲρ σὸν εἶλον χερσὶ κάλλιστον δέμας.
κᾶτ' οὐ γαμῖν δῆτ' ἐκ τε γενναίων χρεῶν,
δοῦναί τ' ἐς ἐσθλοῦς, ὅστις εὖ βουλευέται ; 1280
κακῶν δὲ λέκτρων μὴ ᾗπιθυμίαν ἔχειν,
μηδ' εἰ ζαπλοῦτους οἴσεται φερνὰς δόμοις.
οὐ γάρ ποτ' ἂν πράξειαν ἐκ θεῶν κακῶς.

1266. Σηπιάδος. What and where was this? Explain the origin of the term, according to the Scholiast. Explain the formation of *μίμνε*. (See l. 961.) *ἔστ' ἂν*. Explain this according to Buttmann. What is the construction? Explain fully.

1268. Give Buttmann's account of *πεπρωμένον*.

1269. What is remarkable of *ἐκκομίζειν* here?

1270. *παῦσαι*—*λύπης*. Distinguish *παύω* (active) and *παύομαι* (middle). Explain and illustrate the construction (Horace).

1272. Explain *κέκρανται*. What form is used in Homer? (See l. 476.)

1273. Why does *a* in *πότνια* suffer elision? (See l. 491.) *συγκοιμήματα*. What is the neut. noun in Greek frequently made to denote? (See l. 261, on *θρίμμα*.) Distinguish *εὐγενής* and *γενναῖος*.

1275. How is the rule of the "Pes Creticus" not violated here? Explain the form *σίθεν*. (See l. 558.)

1277. What is peculiar in the syntax of the accus. *πτύχας*? (See l. 1265.) What force has *εἰμι* in Homer? What in Ionic and Attic prose?

1279. Why has the crasis, in *κᾶτα*, an *ι* subscriptum? (See l. 218.) Inflect and explain *γαμῖν*. (See l. 347.) Explain the form of *χρεῶν*. (See l. 374.)

1280. What is the force of *δοῦναι*? What compound is used in this sense, in the present play? (See l. 344.)

1282. What is the force and usage of the particle *ζα*?

1283. *πράξειαν*. What must be supplied before this verb? (See l. 180.)

ΧΟ. πολλὰ μορφαὶ τῶν δαιμονίων·
 πολλὰ δ' ἀέλπτως κραίνουσι θεοί.
 καὶ τὰ δοκηθέντ' οὐκ ἔτελίσθη,
 τῶν δ' ἀδοκῆτων πόρον εὔρε θεός.
 τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1285

1284. What other plays of Euripides are closed by the five concluding Anapaestic lines of this play?

NOTES.

Line 1. Ἀσιᾶτιδος. This word is sometimes written Ἀσιήτιδος, cf. infra 119. The termination -ατις is the fem. of the adj. termination in -ατης, denoting the country to which a person belongs. Scan this line, cf. line 3. σχῆμα, 1st, *form, shape, figure*, from ἔχω, σχεῖν 2nd aor., as *habitus* from *habeo*. 2ndly, *beauty*, as the Latin *forma* means *shape*, and then *beauty*. Some critics consider this expression to be a mere periphrasis; cf. Hec. 617, ὦ σχήματ' οἰκων. Θηβαία πόλις. Thebe, a town of Mysia, in Asia Minor, the birth-place of Andromache.

2. ἔδνα, *bridal gifts*; 1. given to a girl by a suitor; 2. given by the suitor to the father of the bride; 3. *a dowry*. The Epic form of this word (see Od. θ'. 318), is ἔιδνα. As regards the change of breathing, cf. ἥλιος, ἡέλιος: Ἀΐδης, Ἀιδης. πολυχρύσῳ. The quantity of the υ in the antepenultima of this word is long.

3. τύραννος is here used as an adj. of two terminations, like δοῦλος and χήρα, which are also used both as substantives and adjectives. ἀφικόμεν. This verb is construed in the Tragic Poets either with the accus. alone, as in this passage, or is followed by εἰς or ἐπί. In Homer the former construction is most common. In prose the preposition is seldom omitted: ex. gr. 92, οἱ δὲ ὑποδεκόμενοι Ἑλλήνων τὴν στρατιὴν ἐς πᾶν κακοῦ ἀπικίατο. Herod. vii. 118. On Τύραννος see Carr's Greece, p. 81.

5. ἐν γὰρ τῷ πρὶν χρόνῳ. Observe that an adverb thus closely united with the article obtains the force of an adj.

6. εἴ τις. There is the same distinction between εἴ τις and ὅς τις as between *siquis* and *quisquis*: εἴ τις (*siquis*) means *if there be any*, which I doubt; ὅς τις (*quisquis*) *whoever there be*, implying that there are some: ὅς ἂν (*quicumque*) is more indefinite than ὅς τις.—On the use of ἥ τις in line 8, cf. infra 399.

9. θανεῖν ἐκ τινος, *to be put to death by any one*. The preposition here denotes the person *from* whom the act proceeds. The more usual construction would have been θανεῖν ὑπὸ τινος. ἐξεῖδον: εἶδω, ἰδῶ (Lat. *video*), an obsolete verb, whose place has been supplied by ὁράω, in the pres., imperf., perf., and pluperf.; the tenses formed from it may be classed under two distinct heads, of which one has the meaning of *to see*, the other exclusively the meaning of *to know*: 1. *to see*: the only tense which retains this meaning is the 2nd aor. active and middle: εἶδον, εἰδόμεν, in Homer ἰδον, ἰδόμεν, unaugmented: 2. *to know*: εἶδα, *I know*, to which we may add the

part. εἰδώς, imperat. ἴσθι, conj. εἰδῶ, optat. εἰδείην, infin. εἰδέναι, pluperf. ᾔδειν, fut. εἴσομαι, but less frequently εἰδήσω.

10. ὀρθίος is applied, 1. to *place* or *position*, as in this passage; 2. to the *voice*, when it means *in a high key, shrill*; as ὀρθία κωκύματα, Antig. 1206.

11. See Thirlwall's Greece, i. p. 79, Carr's Greece, p. 27, Thuc. i. 3. —εἰλον—this aorist is formed from the root ἔλω. Observe the aorist is used to narrate a past event, without any reference to the time in which it took place. It is also used to describe a *momentary action*, whereas *duration* must be expressed by the imperfect. Buttmann cites the following example from Xenoph. Anab. 5, 4, 24: τοὺς μὲν οὖν πελταστὰς εἰδὲξαντο οἱ βάρβαροι (they received them, *momentary*) καὶ ἐμάχοντο (and were fighting with them, a *duration*)· ἐπεὶ δ' ἔγγυς ἦσαν οἱ ὀπλίται (as they approached, *natural imperf.*), ἐτραπύοντο (they took to flight, *momentary*), καὶ οἱ πελτασταὶ εὐθὺς εἶποντο (pursued them, *duration*).

13. οἶκων νομισθεῖσα. οἶκος with the digamma is the Lat. *vicus*, our old termination *wick* or *wich*, as in *Painswick, Norwich*; cf. οἶνος, *vinum*, *wine*. *Having been accounted to belong to*; supply εἶναι, which takes the genitive after it on the same principle as the verb *sum* in Latin; or it may be explained on the broad principle, that the genitive is the case which denotes *origin*. Cf. Œd. Col. 38, τοῦ θεῶν νομιζέται;

14. The construction is δοθείσα τῷ νησιώτῃ Νεοπολίμῳ γέρας (in apposition with δοθείσα) δορὸς ἐξαιρετον λείας Τρωϊκῆς: λείας being governed by the preposition ἐξ in ἐξαιρετον. Observe that, in scanning this line, Νεοπολίμῳ should be pronounced Νουπολίμῳ. δόρυ is thus declined—gen. δόρατος, &c., dat. plur. δόρασι, from an old form δόρας: cf. γόνυ, γόνατος—Ion. δούρατος, &c. The poetical cases, δορὸς, δορί, Ion. δουρὸς, δουρί, pl. δοῦρα, δοῦρων, δούρεσσι, come from a still simpler form.—Buttmann. γέρας ἐξαίρ. It was customary to set apart a certain portion of the spoil for the generals, before it was divided by lot. In Latin, *ducere exsortem, sorti excipere*. Cf. Æneid. ix. 267:

Si verò capere Italiam, sceptrisque potiri
Contigerit victori, et prædæ ducere sortem:
Vidisti, quo Turnus equo, quibus ibat in armis
Aureus? ipsum illum clipeum cristasque rubentes
Excipiam sorti, jam nunc tua munera, Nise.

16. In scanning this line, πόλεως must be read as a dissyllable. Cf. θείας, infra 20, and Πηλείᾳ, 22.

17. ἑγχορὰ πεδία denotes *the lands that form the boundaries between the two cities*. According to its derivation, it means *with the grass joining*, i.e. *bordering upon*, and is followed both by a genitive and dative: cf. Æsch. Supp. 5, διὰν δὲ λιπούσαι χθόνα σύγχορον Συρία φεύγομεν.

19. φεύγουσα. This verb has two futures, φεύξομαι and φευξοῦμαι: this latter is properly Doric, but is found in Aristoph. Ach. 203, ἐγὼ δὲ φευξοῦμαι γε τοὺς Ἀχαρνέας, and elsewhere in that writer. Cf. πνίγω (*I choke*), πνίξομαι and πνιζοῦμαι. παίζω (*I joke*), παίζομαι and παιζοῦμαι. φεύξω is the fut. of φεύζω (*I cry φεύ*). νίη. In Homer μίη. Used for αὐτὸν—τήν—τὸ, αὐτοῦς—τάς—τά. It is here used for αὐτὰ, scil. τὰ πεδία.

20. *χάριν*—used adverbially like the Lat. *gratia*. *χάρις* has two accusatives, *χάριτα* and *χάριν*, the latter is preferable, and the former occurs only twice in Euripides. On the rules which regulate this accus. cf. *infra* 362.

22. *Πηλείᾱ*. A spondee by synizesis. The Attic poets always lengthen this *a*, except in *φονεῖᾱ*, which is sometimes shortened by Euripides. In the "Etymologicum Magnum," it is stated that the Attics lengthened this *a*, because they formed the gen. with the long *ω*, *φονέως*, that thus the accus. might be equal in time and cadence (*ισόχροτος*) with the gen. *ἀνάσσειν γῆς*, *to be lord of the land*: *ἀνάσσειν* being equivalent to *εἶναι ἀναξ*, hence it is followed by the genitive. In Homer it is frequently followed by a dative, ex. gr. *Ἀργεῖ ἀνάσσειν*, to hold sway in Argos.

24. *κάγώ*. The *ι* is subscribed in a crasis only when the crasis takes place with the diphthong *ει*, as *κῆτα* for *καί εἰτα*.

25. *πλαθεῖσα* from *πελάζω*. In the older language this verb has the causative meaning *to bring near*; whence the pass. *πελάζομαι*, *ἐπελάσθην*, takes the immediate sense to *approach*, which the active has in the common language. The poetical aor. *ἐπλάθην* (from the cognate form *πελάω*), used by the Attics, is usually supposed to be formed by syncope; but the *a* is always long; whence it is clear that this is rather a transposition of sounds together with a contraction, like *κέρρακα* from *κεράω*, *πέπρακα* from *περάω*, &c.—Buttmann.

26. *ὅμως* must be taken with the participle *κειμένην*. Cf. *Aj.* 323, *τοιγὰδε κείμενος κατῇ τύχῃ*. On the form *κείμεναι*, cf. *infra* 510. A similar use of *ὅμως* occurs *infra* 1085, *ἀκούσαι δ' οὐκ ἀκούσθ' ὅμως θέλω*.

27. *αἰεί*. The penultima is common, and it is never to be written *αίει*. The same rule applies to *αἰτός*, *κλάω*, *κάω*.—Porson. *τέκνον* must be pronounced *τέ-κνον*. *σωθέντος τέκνου* is the genitive absolute.

28. *ἐπικούρησιν κακῶν*—"Open adversus mala."—Pflugk.

29. *Λάκαινα* is the fem. form of *Λάκων*: cf. *λείων* *λείαινα*, *θεράπων* *θεράπαινα*. Some words ending in *ων* make the fem. in *ειρα*, as *πίων* *πίειρα*: *πέπων* *πέπειρα*. *γαμῖ*, cf. note, *infra* 347.

30. *παρώσας*. *ώθιω* has two forms of the fut. *ώθήσω* and *ώσω*. All the other tenses are formed from *ώθω*, and with the syllabic augment, *έωσα*, &c. *Παρωθεῖν* is constantly applied to objects which are rejected with contempt: cf. *Orest.* 627, *μηδὲ δυσσεβεῖς* "Ελγ, *παρώσας εὐσεβεστέρους φίλους*. *δοῦλος* is here used as an adj., like *servus* in Latin; thus Horace, "O imitatores, servum pecus."

31. *κακοῖς ἐλαύνομαι*, *I am assailed with reproaches*; cf. *ago*, *agito*, in Latin—thus Horace, "Diris agam vos."

32. *ὧς* receives its accent from the enclitic *νιν*.

34. *αὐτῇ* refers to *Andromache*, who is speaking, and *αὐτῆς* to *Hermione*.

36. *ἀγώ*, put for *ἀ ἐγώ*. *τὸ πρῶτον*—"statim ab initio."—Pflugk. The accus. used adverbially; cf. *δικην*, *τρόπον*, *ἀρχὴν*, *χάριν*. It is usually explained by *κατὰ* understood, but is rather a peculiarity of idiom. *ἐκλείοιπα*: cf. *οἶδα* from *εἶδω* (obsolete), and *εἶκα* from *εἶκω*.

37. *εἰδείη*: cf. *supra* 9. The different modes of expressing a wish in Greek are explained *infra* 294 and 523.

39. σφέ. The usage of this enclitic is similar to that of μίν or νίν : cf. supra 19.

41. ἀπὸ Σπάρτης. Observe that the last syllable in ἀπὸ is lengthened before σπ in the following word. The same rule holds in Latin, ex. gr. Ferte citi ferrum, date *tela*, scandite muros, Æn. ix.

37. ἴστ'. The interrogative τί, the particles ὅτι and περί are never elided, and the ι of the dat. sing. is very seldom elided in Attic poetry. For an instance of the elision of the dat. sing. cf. Alc. 1118, καὶ δὴ Προείνω, Γοργόν' ὥς καρατόμῃ. But in writing Iambic verse this licence must not be imitated.

42. ἐπ' αὐτὸ τοῦτο, scil. τὸ κτανεῖν. Buttmann thus distinguishes between ἐπι with a dative and accusative after a verb of motion : ἐλθεῖν ἐπὶ τούτῳ, to come to effect it ; ἐλθεῖν ἐπὶ τοῦτο, to come to fetch it ; but the distinction does not seem to hold good in this case.

43. The construction is : ἐλθοῦσ' εἰς τὸδ' ἀνέκτορον Θείδως παροίκον δόμων, θάσσω—δόμων παροίκον, lying near or adjoining to the mansion : παροίκος in this sense is also followed by a dat. Herod. vii. 235, Παροίκου δὲ πολέμου σφι ἰόντος οἰκητίου.

44. ἦν, contracted from ἐάν, which is strictly εἰ ἂν, and in Homer εἴκε or αἴκε. ἐάν differs from εἰ, inasmuch as it expresses an actual contingency, a case that is likely to occur, whereas εἰ merely states a supposition, which may or may not happen. Hence it points to something future, and always requires a subjunctive in the Att. writers, except when it is used in quoting the words of another in orations obliqua, when it is found with an optative. The construction ἦν με κωλύσῃ is elliptical, and περωμένη, or some similar word, must be supplied : cf. Il. ψ', 40, αὐτίκα κηρύεσσι λιγυφθόγοισι κέλευσαν, Ἀμφὶ πυρὶ στήσαι τρίποδα μέγαν, εἰ πεπίθουεν Πηλεΐδην, "trying whether they could prevail upon Pelides." Cf. also infra 54.

46. ἐρμηνεῦμα primarily means an interpretation. Cf. Phoen. 470, κοὺ ποικίλων δέϊ τᾶνδιχ' (τὰ ἔνδικα) ἐρμηνευμάτων. In this place it denotes a memorial.—Liddell and Scott.

47. Properly the construction of the pronoun relative requires that there should be with the first verb a noun, and with the second the pronoun relative, which refers to it, and each in the case which the proposition demands to which it belongs ; ex. gr. οὗτός ἐστιν ὁ ἀνὴρ, ὃν εἶδες. But the subst. of the first verb is often omitted, and added to the second part of the proposition with the pronoun relative in the same case ; ex. gr. οὗτός ἐστιν, ὃν εἶδες ἄνδρα. For a similar construction in Lat. cf. Hor. Sat. i. 4, 2, Atque alii, quorum comœdia prisca virorum est. On λάθρα cf. infra 310. As regards the force of the preposition in ὑπεκπέμπω, cf. ὑπεξέθου infra 69, and ὑπῆλθες, infra 435.

49. πάρα for πάρεστι—thus ἐπι is used for ἐπεστι, and the Ionic ἐνι (instead of ἐν) for ἐνεστι, with the accent thrown back on the penultima. προσωφελῆσαι—the defining infinitive, which is usually explained by the ellipse of ὥστε. This verb also governs an accus., cf. Herod. ix. 68, αὕτη δὲ τοσαῦτα προσωφέλει τοῖς φεύγοντας. The construction is, nam pater ejus non adest, me ut juvet, et puero nihil prodest. Euripides uses οὐδὲν in a similar manner in the fourth fragment of the Peleus : τὸν ὄλβον οὐδὲν οὐδαμοῦ κρίνω βροτοῖς : cf. infra 80.

52. Πυθώ. Observe, the accent of the accus. of words in ᾰ is

contrary to the general rule, which would require the circumflex. Those in *ως*, however (and there are but two, *ἥως* and *αἰδώς*), are correctly accented, *τὴν ἡδᾶ, ἡῶ—αἰδᾶ, αἰδῶ*.—Observe the double accus. after *ῥησι*.

53. *πατρός*. The genitive of the cause, which is commonly explained by the ellipse of *ἐνεκα*. *οὐ κτίνει* for *οὐ ἐκτίνει*, for which he is suffering the full punishment. This is to be considered as a crasis, written with the apostrophus for the sake of distinctness. Observe the force of the preposition.

55. *παράσχοιτο*. The following are the five principal usages of the middle verb :—1. Where a person performs an act upon himself; as, *ἀπήγγετο, he hanged himself*. 2. Where he performs it upon a third person, relatively to himself, or with a view to his own interest, as *κατεσέψατο τὸν Μῆδον*, he subdued the Mede to himself. 3. Where a person causes an act to be done for himself by another person, as *διδάσασθαι τὸν υἱόν*, to cause one's son to be instructed. 4. Where a person performs an act upon himself, but an accus. or other case follows of another party, whom that action further affects, as, *φυλάσασθαι τὸν λέοντα*, to be on one's guard against a lion. 5. This is called the reciprocal use, where an act is done between two parties, as *ἕως ἂν διαλυσώμεθα τὸν πόλεμον*, until we put an end to the war by negotiation.—*ἐξαιτούμενος* is here used as equivalent to *παραιτούμενος*.—Pflugk. *τὰ πρόσθε σφάλματα*. Cf. supra line 5. The phrase *τὸ λοιπὸν* is explained infra 740

56. *τοῦνομα* for *τὸ ὄνομα*. Observe the double accus. after *καλεῖν*.

59. *Ordo est ἦν δὲ εὐνους καὶ σοὶ τῷ τε σὺ πόσει ζῶντι*.

60. *νέος*, like the Lat. *novus*, denotes a thing heard, seen, or done, for the first time; hence *strange*.

62. *οἴκῳ . . . from compassion for thee*. As the genitive is sometimes put objectively (cf. the well-known instance "*spretæ injuria formæ*"), the possessive pronouns too are also used, though rarely, in this sense: cf. Od. λ'. 201, *σὸς πόθος, regret for thee*. Persæ, 696, *τὴν ἐμὴν αἰδῶ μεθεῖς, having laid aside fear of me*.

63. *φυλακτία*. Verbals in *τίος* are of two kinds; first, declined, which answer to the Lat. part. in *dus*, or the adj. in *bilis*, and agree with their subjects, as in this instance. Secondly, undeclined (in *τίον*), answering to the Lat. gerund in *dum*, and governing the case of their verbs, ex. gr. *ἐπιθυμητίον τῆς ἀρετῆς*. They may always be replaced by *δεῖ* with the infinitive.

65. *τῷδε*. This demonstrative pronoun is constantly used to denote the person who is speaking in the first person; *οὗτος* refers to the second person, and *ἐκεῖνος* or *κεῖνος* to one more remote. *τῷδε* may be translated *to me here*, to preserve its deictic force.

66. *ποῖος* is used to ask a question directly, *ὁποῖος* indirectly, i. e. dependently upon some verb preceding it, ex. gr. Od. ξ'. 188, *ὅπποιός δ' ἐπὶ νηὸς ἀφίκεο*, where *ἀγόρευσον* is to be supplied from line 186. The correlatives are *ποῖος* indef., *οῖος* demonstrat., *οἷος* relat.

69. *ὑπεξίθου, secretly put away*. Observe the force of the prep. Cf. supra 47, *ὑπεκτίμνω. ἐκτιθεῖναι παῖδα*, to expose a new-born infant, generally with a view to its destruction, Lat. *exponere*. But there is no allusion to this idea either in *ὑπεξίθου*, or in *ἐκθειρον* in the next line.

70. Translate: *whence possibly has she learnt of my child being put out of the way?* Andromache here alludes to Hermione as the chief authoress of her misfortunes. *πυνθάνομαι* admits of the following constructions:—1. *πυνθάνεσθαι τί τινος*, to ask or hear something from a person.—2. *πυνθάν. . . . τι ἀπό, ἐκ, παρά, πρὸς τινος*.—3. The accus. of the thing only, as in the present instance.—4. The gen. only, to hear news of, as *πυθέσθαι πατρός*.—5. *πυθέσθαι τινά τινος*, to make enquiries about one person from another.

71. *πόθεν ποτ'*; The addition of *ποτέ* makes the question more indefinite: cf. *Ced. Tyr. 2, τίνας ποθ' ἔδρας τάσδε μοι θαάζετε*;

72. We have here an instance of the full construction after verbs of perception, viz. the gen. of the person and the accus. of the thing. When one of these objects only is expressed, it is commonly put in the gen.: cf. note on *ἀκούω*, *infra 820*. The form *ὑσθόμην* is explained *infra 1048*.

73. As to the form of this word *φροίμιον*, and *φρουρός*, it is rarely used but in the nom. sing. and plur. *ἐπ' αὐτόν*, cf. *supra 42*.

74. *ἄρα* (in Homer *ἀρ* and *ρά*) akin to *ἄρω*, *I join*, a particle of inference, then, as it seems; it is an enclitic, and therefore cannot begin a sentence. *ἄρα*—an interrog. particle, which, like *μὲν*, expects a negative answer; both are equivalent to the Lat. *num*, which is derived from *μὲν*; cf. *infra 82*. The use of this particle is further explained *infra 1088*.

76. The participle is used in Greek where we use the infinitive, after *τυγχάνω*, in the sense *to chance to be*. Also after verbs of knowing, hearing, seeing, remembering, submitting to, beginning and ceasing, to express a substantive fact, ex. gr. *οἶδα σοφὸς ᾖν—παῦσαι φλυαρῶν*, *Aristoph. Plut. 360*; cf. *infra 191 and 201*.

77. The repetition of *ἂν* in this line (both must be construed with *πράσσειν*) strengthens the conditional force of the proposition; and in long propositions, where the verb stands at a distance from the subject of the sentence, the particle *ἂν* is frequently introduced in the beginning, to show that the proposition is hypothetical, and is repeated with the verb at its close. Its meaning precludes it from being ever construed with the present or perfect indicative. The general sense of this particle (in the Epic writers *κέν* or *κὲ*) is that of contingency or bare possibility. Its different uses will be noted as they occur. *ἔρημος* is here used as an adjec. of two terminations; in Homer it has three, but its usage in Attic Greek fluctuates.

79. *ὥς ἤξει*. *ὥς* and *ὅτι*, when used in the *obliqua oratio* to denote a substantive fact, take the indicative to express certainty, and the optative to express uncertainty. Sometimes, however, the two constructions are combined. Cf. *Thucyd. ii. 80, λέγοντες ὅτι . . . ῥαδίως ἂν Ἀκαρνανίαν σχόντες καὶ τῆς Ζακύνθου καὶ Κεφαλληνίας κρατήσουσι, καὶ ὁ περιπλοὺς οὐκ εἴς τ' ἴσσοιτο, κ.τ.λ.*

80. *γέρων—ὥς τε σ' ὠφελεῖν*. The more usual mode of expressing this would be *γραιότερος—ἢ ὥς τε σ' ὠφελεῖν*—"senior est, quàm ut tibi opem ferre valeat."—*Pflugk*. But the positive is very often substituted for the comparative, and in this case the infin. is used either with, or without, *ὥς τε*; as, *ὀλίγους γὰρ εἶναι στρατιῇ τῇ Μήδων συμβαλεῖν*.—*Herod. vi. 109*.

81. *καὶ μὴν*. *μὴν* is used to give strength to an assertion. *ἡ μὴν* (in *Herod. ἡ μὲν*) is a formula to introduce an oath, cf. *Alcest. 64*,

ἢ μὴν σὸ παύσει καίπερ ὥμος ὢν ἄγαν, *I swear you shall desist: ἀλλὰ μὴν denotes strong opposition, nay but.*

82. On the force of μὴν, cf. supra 74 and infra 896. φροντίζειν is followed by a gen. or an accus., but with a distinction of meaning: φροντίζειν τι means, to think over or consider a thing, as ἐγὼ δὲ, ἐπεὶ τε παρέλαβον τὸν θρόνον, τοῦτο ἐφρόντιζον, Herod. vii. 8. φροντίζειν τινός, to pay regard to or give heed to, as in this passage.

85. ἂν εὖροις. ἂν is joined to all tenses of the optative to render the verb more definite; since by joining a wish to a contingency we at once arrive at a probability. The optat. with ἂν is also used to express a modified future, ex. gr. λέγοιμ' ἂν, "I would be glad to speak;" and we find the future used in conjunction with it, Herod. iv. 97, αὐτὸς μέντοι ἔφημαί τοι, καὶ οὐκ ἂν λειφθῇην.

86. This is the old Att. and Ion. form of μικρός. Both are used by Euripides, with a predilection for σμικρός where it suits the verse.

87. ἄπανδάω, to say no to, to be wanting towards. This meaning is very unusual; cf. however ἀπαγορεύω, ἀπείπον and ἀπειρηκέναι—quorum omnium verborum hæc communis vis est, ut significant, impatientiâ quâdam laboris metute imminentium periculorum animum despondere, viribus deficere, cessare.—Pflugk. "Ομως δὲ κάκ τῶνδ' οὐκ ἀπειρηκῶς φίλοις ἦκω, Med. 459, presents an exact parallel. φίλοισι on the principle of the *dativus commodi*. It is used absolutely, i. e. without a case, infra 579.

88. οὐ δῆτρα. This is merely a lengthened form of δῆ, implying an inference founded on conviction. δνειδίσκς. In prohibitions with μῆ, the imperative of the present is commonly used, but the subjunctive of the aorists. The derivation of δνειδος is uncertain—Lat. *objicere aliquid alicui*.

89. περίβλεπτος—ἰπίσημος, ἔνδοξος: Schol. The verbal adj. in τός corresponds in meaning and form to the Lat. part. in *tus*, and has also the same signification, but not the same construction, inasmuch as it is a mere adj. But when it conveys the idea of possibility or ability (like the Lat. adj. in *bilis*), it may be followed by a case; ex. gr. Τοῦτο οὐ ῥητόν ἐστὶ μοι. δούλης, cf. supra 30.

91. Observe the quantity of the enclitic ννν. ἐγκείμεσθ'. The first person dual and plural pass. μεθα, μεθον, is with the Dorians μεσθα, μεσθον, with σ inserted; and it has been adopted by the Attic poets for the sake of the long syllable by position.

92. δάκρυ, hence Lat. *lacrû-ma*. A similar change of letter is observable in δασύς and λάσιος, which are connected in root. Cf. Lat. *odor* and *oleo*.

93. πρὸς αἰθήρ'. αἰθήρ denotes the upper air, the sky, or firmament, above the ἀήρ, which is the lower air that we breathe. Cf. Il. ξ'. 287, Εἰς ἐλάνην ἀναβάς περιμήκετον, ἢ τόρ' ἐν Ἰδῇ Μακροάτῃ πεφνυῖα δι' ἠέρος αἰθέρ' ἵκανε. In this passage the distinction is strictly observed. Hence ἀήρ sometimes denotes *mist* or *gloom*. The penultima is long in Homer, but sometimes short in the later poets.

94. παρεστῶτων. Instead of the regular perf. part. ἑστηκώς, -νία, -ός, gen. -ότος, is used a syncopated form, ἑστώς, ἑστῶσα, ἑστώς and ἑστός, gen. ἑστῶτος. This is the Attic usage. There is also an Ionic form ἑστιώς, -ῶσα, -ῶς, gen. ἑστιῶτος, like *τεθινώς*, &c. For further variations in Homer, &c., cf. Buttmann's Catalogue of irreg. verbs, under ἵστημι and θνήσκω. We should rather

expect *ἐμπίψκει γὰρ γυναιξὶ τέρψις τὸ τὰ παρυστῶτα κακὰ ἀνὰ στόμα αἰεῖ ἔχειν*, but the accus. is attracted by the preceding subst. *τέρψις*, and put in the gen.; cf. *Matthiæ 427*, note 1.

95. *ἀνὰ στόμ.* . . . *ἀνὰ* denotes, 1. *motion upwards*; 2. *from top to bottom, throughout*; hence *ἔχειν ἀνὰ στόμα*, to *have continually in the mouth*. Cf. *ἀνὰ θυμὸν ἔχειν, διὰ γλώσσης ἔχειν*. We use a similar expression, to *have at one's tongue's end*: cf. the phrases *δι' οἴκτου ἔχειν*, to *pity*; *δι' ὀργῆς ἔχειν*, to *be angry*. For a further explanation of this use of *διὰ*, cf. *infra 175*.

97. *πατρώος*, and *πατρώιος* in Homer, Hesiod, and Herodot., is one of the adjectives which fluctuate in usage between two and three terminations. It seems to be synonymous with *πάτριος* and *πατρικὸς*, though Hermann thus distinguishes between them: *πάτρια, quæ sunt patris*; *πατρία, quæ a patre veniunt*; *πατρικά, qualia patris sunt*.

98. *στεῖρρός* is always used by Euripides for the older form *στεριός*. It means primarily *hard*, hence metaphorically *severe*; cf. *Medea 1031*, *στεῖρρός ἐνεγκούσ' ἐν τόκοις ἀλγηδόνας*. *δαίμων* is used to denote the good or evil genius that presided over any particular family or individual. *ξυνεζύγην*. Cf. *Hippol. 1389*, *ὦ τλήμων, οἶα συμφορὰ ξυνεζύγης*.

99. *ἡμαρ*. Accus. after *ἐςπεισούσα*, on the principle of the proposition in composition governing the case which it governs when out of composition. But verbs compounded with *εἰς* frequently govern a dat., ex. gr. *Κροίσω ἐςῆλθε τὸ τοῦ Σόλωνος*, *Herod. i. 86*. *ἐςέπεισέ τινι ποιεῖν*, *Thucyd. iv. 4*. Observe that *εἰς* and *ἐς* are written indifferently in the tragedians according to the exigency of the metre: when a consonant follows there is some doubt whether *εἰς* or *ἐς* be more correct. Probably the latter.

100. *δλβιον*. This adjective also fluctuates between two and three terminations. It has an irreg. superl. *δλβιστος*: cf. *ἀλγιστος*, *ἔχιστος*, &c. The derivation is uncertain.

101. *πρὶν ἂν ἴδῃς*. Porson has observed that the Tragic writers sometimes use *πρὶν* with the subjunctive without *ἂν*, which is never omitted in prose. The rule which regulates the mood to be used after *πρὶν* may be thus stated:—1. The infinitive may be always used; and since in its signification it implies comparison, it frequently takes *ἢ* before the infin., as, *πρὶν ἢ ἐλθεῖν ἐμὲ*. 2. The subjunctive can only be used when there is a negation or prohibition in the preceding clause of the sentence, as in the instance before us. The same rule applies to the optative, which may be considered as equivalent to the past tenses of the subjunctive. This negation or prohibition is not always expressed, but may be always inferred: cf. *Soph. Antig. 175*:

*Ἀμήχανον δὲ παντὶς ἀνδρὸς ἐκμαθεῖν
Ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν
Ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῇ*:

where it is evident that a negation is involved in the word *ἀμήχανον*. 3. *πρὶν* may be followed by an indicative, when merely priority of time is expressed, ex. gr. *ἡγόμην δ' ἀνὴρ Ἀστών μέγιστος τῶν ἐκεί, πρὶν μοι τύχη τοιάδ' ἐπίστη*, *Ced. Tyr. 775*. The construction of this passage is: *πρὶν ἂν ἴδῃς θανόντος (αὐτοῦ, gen. absolute) τὴν τελευταίαν ἡμέραν, ὅπως περάσας (αὐτήν), &c. &c.* Or we may consider, with Pflugk, that two sentences are fused into one,

which may be thus resolved: *πρὶν ἂν θανόντος τὴν τελευταίαν ἡμέραν ἴδῃς*, and *πρὶν ἂν ἴδῃς ὅπως τὴν τελευτῇ . . ἡμ. . . περάσας ἦξει κάτω*.

103. The twelve lines which follow are the only instance of elegiac verse occurring in the dramatic poets. Ἰλίω. Observe the gender. It is usually Ἰλιος, *ov*, fem., but it is found in the neut. infra 400. It only occurs once in Hom. in the neuter, Ἰλιον αἰπὸ Ἰλοιεν, *Il. o.* 71. The *ω* is here shortened, in consequence of the hiatus before the diphthong in the succeeding word; before the invention of the *ω*, the dative would have been written Ἰλίοι, hence, the *i* being elided, the syllable remains short. οὐ γάμον—non tanquam uxorem faustis ominibus. γάμος, ut λέχος, de nupta.—Pflugk.

104. ἡγάγετ'—Lat. *ducere uxorem*. Observe the force of the middle. Cf. supra 55.

105. Cf. supra 14, *δηϊάλωτος*, contr. *δράλωτος*.

106. Ἑλλάδος Ἄρης. For a parallel expression, cf. *Ced. Col.* 1065, *δεινὸς ὁ προσχώρων Ἄρης*.

107. Supply *ἐμοῦ*, which is implied in *ἐμόν*. Cf. Aristoph. *Nubes* 1202, *ἡμέτερα κέρδη τῶν σοφῶν*, where *ἡμῶν* must be supplied with *σοφῶν* from *ἡμέτερα*. In these and similar instances the adjective seems to be added in the gen. to define more explicitly the previous expression, as *τὸν ἐμόν πόσιν*, and then she adds, "I mean the husband of me, the wretched one (*μελίας*)."
Cicero has the expressions, *nomen meum absentis*, and *meas praesentis preces*. *τὸν* is here used as a relative, which is not uncommon in the Doric dialect. This account, which is not found in Homer, has been adopted by Virgil, "Ter circum Iliacos raptaverat Hectora muros." *AEn. i.* 488.

108. *διφρεύω* is either used absolutely, as in this passage, or with an accus.: cf. *Eur. Supp.* 991, *τί φέγγος, τίν' αἴγλαν εἰδίφρευε τόθ' ἄλιος*;

109. Observe that *ἀγόμεαν* is unaugmented. This is very common in the Epic language. *θις*, and in later Greek, *θιν* (so *ἀκτις ἀκτίν*, *δελφίς δελφίν*), masc. in Hom. and most writers, but fem. in Sophocles, *Ant.* 591, *κυλίνδει βυσσόθεν κελαινάν θίνα*. It denotes, 1. a heap in general; 2. a heap of sand, hence the sea-shore.

110. Having thrown hateful slavery around my head as a veil. Observe, Dindorf reads *κάρα*, the dative, after *ἀμφιβαλοῦσα*: cf. *Here. Fur.* 465, *στολήν τε θηρὸς ἀμφέβαλλε σῶ κάρα*. We also find it followed by two accusatives (both of the person and of the thing in Hom.), one depending upon the verb, and the other upon the preposition. *κάρα*, Ion. *κάρη*, indeclinable; the dative is marked by an *iota subscriptum*. Sophocles has a peculiar form, nom. and accus. sing. *τὸ κῤῥᾶ*. Cf. *Philoct.* 1457.

111. *χρῶς*, gen. *χρωτός*, &c. Ionic *χροός*, *χροϊ*, *χρόα*. The Attic dative *χρῶ* is used merely in the expression *ἐν χρῶ*.—Buttmann.

112. *πόσις*, *-ιος*, so also *τίγρις*, *πόρτις*, *μῆνις* and *εἰς*; but the majority of nouns in *ις*, which do not take a consonant in the gen., follow the analogy of *πόλις*, *εως*. Observe that the quantity of the penultima in *Κονία* is common both in Homeric and common Greek.

113. *ῥμοι ἐγώ*. When a person is uttering a complaint concerning himself, the nom., dat., or accus. is used; if the subject of com-

plaint be mentioned, it is put in the gen., which is called the gen. of *the cause*, ex. gr. οἰμοὶ τῆς τύχης, *on account of my fortune*. The interjection is expressive of grief and admiration, and has the acute accent. It is circumflexed, when used simply in an address, ὦ γόναί. ἐχρῆν, or χρῆν without the augment, are both Attic forms. The anomaly of accentuation, instead of ἐχρην, according to the general rule, rests upon ancient custom. ὀρᾶσθαι, the middle, is only used for the sake of the metre. Homer also uses it in an active signification.

115. ἰκέτις, fem. of ἰκέτης, as δεσπότις from δεσπότης, which has also a fem. form, δέσποινα. Cf. supra 56, περὶ χεῖρε βαλοῦσα, by tmesis for περιβαλοῦσα. πρὸς τὸδ' ἄγαλμα may be joined with τάσκομαι in the sense, "propter hoc deæ simulacrum sedens;" or with περὶ χεῖρε βαλοῦσα: in which case πρὸς will be redundant.

116. πέτρινος. Adjectives in ινος, when accented *proparoxyton*, almost constantly denote the *material* of which a thing is made, as ξύλινος, *made of wood*; φηγίνος, *made of beech*, &c.: ἀνθρώπινος is an exception, which has the same latitude of signification as ἀνθρώπειος. πιδάκοις. Adj. in εις, with ι, η, or ο preceding, denote *fulness* or *plenty*, and correspond to the Lat. termination in *osus*, as χαρίεις, *full of grace*. Neither of these adjectives are here used in their strict sense: cf. Lat. *otiosus*, *bellicosus*, &c.

117. γόναί. The cases of this noun are formed from an obsolete nom. γυναιῖ. The voc. is formed by dropping the final ξ: ἄναξ has two vocatives, ἄνα and ἄναξ, but the former is only applied to a deity, ex. gr. Ζεῦ ἄνα, σοὶ φωνῶ, Cēdip. Col. 1845. θάσσεις. This verb is most commonly used *absolutely* (without a case), as supra 44; sometimes it is followed by a dat. with the prep. ἐν or ἐπί: cf. Hec. 36, θάσσουσ' ἐπ' ἀκταῖς τῆςδε Θρηκίας χθονός—and more rarely by an accus., as in the passage before us: cf. θάσσειν φάραγγα, Iph. Taur. 277.

119. ποτὶ σὰν . . . lit. *to your Asiatic descent*, i. e. *to you of Asiatic descent*. ποτὶ is the Doric form of πρὸς. On the word Ἀσιάτιδα, cf. supra 1. ἔμολον—the present in use is βλώσκω: μολεῖω is suspicious.

120. εἰ τι. In this construction there appears to be an ellipse; supply *to ascertain*, or some verb of this kind: cf. supra 44 and 54. On the distinction between εἰ τις and ὅστις, cf. supra 6.

121. ἄκος τεμῖν: cf. the phrase φάρμακα τίμνειν, *to chop up a plant for the purposes of medicine or witchcraft*; hence, *to find a remedy*. Cf. Alc. 971, φάρμακα πολυπόνοις ἀντιτεμῶν βροτοῖσι. Agam. 16, ὕπνου τὸδ' ἀντίμολπον ἐντίμνων ἄκος.

122. συνέκλησαν. The common form of this verb is κλείω, κλείσω. We also find an Ionic form κληῖω, ἐκλήϊσα (whence the Attic κλήω, ἐκκλησα) which must be carefully distinguished from κληίζω, ἐκλήϊσα, *olebro*. The usage in the perf. pass. varies between ἐκέλεισμαι, ἐκέλειμαι, and ἐκέλημαι: but the last is most Attic. The 1 aor. pass. is ἐκλείσθην only. In English we have the parallel expression, "to involve in a quarrel:" cf. Il. α'. 8, τίς τ' ἄρ σφῶε θεῶν ἐμὶδι ξυνέηκε μάχεσθαι;

123. In this passage Pfugk considers the first ἀμφὶ to be pleonastic (cf. infra 1192), the gen. λίστρων depending upon ἐπικούινον: or otherwise that the expression ἀμφὶ λίστρων ἐπικούινον ἰούσαν may be equivalent to λίστρων ἀμφισβητούσαν, but this solution of the

difficulty, though the best that has been offered, is hardly satisfactory. The second *ἀμφι* means *as regards*, or *in respect to*.

126. The reader must bear in mind that it is the object of the chorus to persuade Andromache to leave the sanctuary of the temple.

127. *ἀμύλλῃ*. This verb is not used in the active; it governs either a dat. or an accus. with *πρός*: cf. Thucyd. vi. 31, *τὸ πειδὼν πρὸς ἀλλήλους ἀμύλλῃθιν*.

129. *δεξιμηλον*. This epithet occurs again *infra* (in this play) 1138, where it is joined with *ἰσχάρα*; and in the Phœnissæ, 632, we find *θεῶν δεξιμηλ' ἀγάλματα*. Observe that *θεός* is common, like the Lat. *homo*.

130. This difficult passage may be thus translated: *What use is it for you, being distraught with grief, to waste away your person so as to make it unseemly, in consequence of the harsh treatment of your superiors?* This use of *καιρός* takes its origin from the phrase *ἐν καιρῷ εἶναι τινι*, to be in time to help a person. *αἰκίλιος*, more usually *αἰκίλιος*, the same as *αἰκίης*, contr. *αἰκίης*. The construction is *ὥστε εἶναι αἰκίλιον*: this is otherwise called the defining use of the adj., and is not uncommon; so in Virgil we have: "*Pars leves clypeos, et spicula lucida tergunt;*" i. e. so as to make them *lucida*. *καταλείβειν* is here equivalent to *κατατήκειν*.—Liddell and Scott.

133. *τὸ κρατοῦν* has the force of *κράτος*, or rather *ἡ νικῶσα βουλή*. The neuter in the sing. denotes the abstract idea of objects, ex. gr. *τὸ καλόν*, the beautiful; *τὸ θεῖον*, the deity. Hence also the neut. of the participle is used as an abstract term.

134. This is called the accus. of the cognate; cf. *infra* 976, *φεύγω φυγὰς, μόχθος* (Hom. *μόγος*) connected with *μόγις*, means *hardship*. *πόνος* (from *πίνομαι*, formed from old perf. *πίποναι*) denotes the labour of a *πενή*. *οὐδὲν οὔσα*, cf. *supra* 50.

136. *γνώθι δ' οὔσα*. For this construction cf. *supra* 76. Many verbs have a syncopated aor., which must either be compared with the 2 aor., or reckoned as such. The 1st pers. of this aor. always ends in *ν*, and the vowel preceding it is (with the exception of *φθάνω*) the same as that of the perfect; thus it corresponds exactly with the 2 aor. of verbs in *μι* in all its moods and its participle: ex. gr. *βαίνω, βέβηκα, ἔβην—κτείνω, ἔκῃκα, ἔκῃν—διδράσκω, διδράκα, ἰδράν—γινώσκω*, old and Attic form *γινώσκω*, in common Greek (cf. *γίγνομαι* and *γίνομαι*) *ἔγνωκα, ἔγνων*, &c.—Buttmann. *ἐπὶ ξένας*, scil. *χώρας*: cf. CEd. Col. 184, *τόλμα ξείνος ἐπὶ ξίνης*. *δμῳς*, fem. form of *δμῶς*: there is also a fem. *δμῳή*.

140. *νύμφη*, also *νύμφᾳ*: in Hom. voc. *νύμφᾳ φίλῃ*, Od. δ. 743, *νύμφα*: the root is to be sought in the Lat. *nubo*; i. e. *nubes*, the bridal veil. 1. A bride; 2. any married woman; 3. as a prop. name, a nymph; 4. in later poets, water, hence Lat. *lympa*. See Liddell and Scott.

141. *γύναϊ Ἰλιάς*. In Epic poetry the last syllable in *γύναι* could not have been shortened before *Ἰλιάς*, because it had the digamma, which was in fact a consonant; cf. Il. φ'. 295, *Πρὶν κατὰ Ἰλίοφιν κλυτὰ τεύχεα λαὸν εἰλσαι*. *ἔμολες οἴκους*: cf. the construction of *ἀφικόμην*, *supra* 3. The formation of this aorist from *βλώσκω* is fully explained *infra* 509.

142. In this passage we should either have expected *ἡμετέρων* or *ἄγω*; but the singular and plural are frequently thus inter-

changed in Greek : cf. Troad. 904, ὡς οὐ δικαίως, ἦν θάνω, θανούμεθα.

143. τὸ σόν. Buttmann observes that the neuter of the pronoun *possessive* often serves, with the article, for the pronoun *personal* ; ex. gr. τὸ ἐμὸν for ἐγώ, properly *what concerns me, my person* : cf. supra 133. Others understand by τὸ σόν *tuam fortunam*.

144. οἴκῳ φέρουσα. Observe the transition from the plur. to the sing. : it may be thus explained : the chorus, when speaking, generally uses the sing., as the words are spoken by the Coryphæus ; the actions are however referred to the whole fifteen, and are therefore expressed in the plural. On the construction φέρουσα τυγχάνω, cf. supra 76. The phrases θυμῷ φέρειν, Supp. 556, and ὀργῇ φέροντες τὸν πόλεμον, Thucyd. v. 80, are parallel.

145. μή . . . εἰδῇ. The principle which regulates the construction of verbs in dependent clauses after the final particles ὥς, ἵνα, ὅρα, &c., is the same as that of *ut* in Latin, if we consider the optative as equivalent to the past tenses of the conjunctive. On εἰδῇ, cf. supra 9.

147. It has been conjectured that some lines have been lost between the end of the chorus and the beginning of the speech of Hermione, which will account for its abruptness. ἀμφι, connected with the Lat. *ambo*-, as shown in ἀμφω, *ambo* ; ἀμφιδέξις, *ambidexter*. χρυσίας. Observe that this adj. when contracted transposes its accent, χρύσιος, χρυσοῦς. On χρωτός in the next line, cf. supra 111.

148. Observe that both these genitives depend upon στολμόν. Matthiæ, 380, note 1, has observed that a substantive sometimes governs two genitives in different relations, and explains this passage by χρώς στέλλεται πέπλους. Cf. Supp. 55, οὔτε τάφῳ χώματα γαίας ἐσorpῶ, from χωνύνναι τάφους and χωνύνναι γαίαν.

149. The construction is : οὐκ ἀφικόμεν δεῦρο ἔχουσ' ἀπαρχὰς τῶν Ἀχιλλεύς δόμων οὐδ' ἀπὸ Πηλίδος. The accent being drawn back on the first syllable, ἀπὸ shows that it belongs to Πηλίδος. Ἀχιλλεύς must be read as a word of three syllables. What figure is this called ? ἀπαρχὰς is here used metaphorically.

151. Λακαίνης. On this form, cf. supra 29. Σπαρτιάτης, fem. from Σπαρτιάτης : cf. supra 115. ἡμῖν in the following line is accented *perispomenon* when the last syllable is long ; but when a short syllable is required, it is accented *oxyton*, ἡμῖν. The same rule applies to ὑμῖν : if enclitic, they are written ἡμιν, ὑμιν, instead of throwing back the accent on the preceding word.

153. ἔδοις. On the meaning of this word, cf. supra 2.

154. ἀνταμ. . . Middle voice, because it denotes an act between two parties. ἀμείβω primarily means, 1. *to exchange* ; 2. *to exchange one place for another*, with the accus. either of the place approached, or the place left : cf. Lat. *mutō*, with which the accus. is used only of the place to which you go. "Velox amœnum sæpe Lucretilem Mutat Lyceo Faunus." Hor. Odes, i. 17.

156. θέλεις. ἐθέλω and θέλω are the same in meaning, and differ only in form : θέλω is not found in any Epic poet before the Alexandrine æra ; ἐθέλω, on the other hand, never occurs in the Iambic trimeter of Attic tragedy : ἐθέλω is the regular form in Attic prose, although the former is occasionally met with in the best writers in such a combination as εἰ θέλεις.—Buttmann.

158. ἀκύμων, *barren*, from a privative, and κύω or κυέω, *to be*

pregnant. There are four different varieties of *α* in composition ; 1. a *privative*, which becomes *αν* before a vowel, as *ἀναιτός* : it is the same as *νη*, originally *δνη*, as *νήνεμος* and *ἀνήνεμος*, and appears in its full form in the prep. *ἀνευ*. 2. a *euphonicum* without any signification, as in *στεροπή* and *ἀστεροπή* : cf. the *ο* in *δδύρομαι*, *δμόργυνυμι* and *δέλλω*. 3. a *collectivum*, expressing the connexion between two objects, as in *ἀλογος*, *ἀδελφός*. It appears in its full form in *ἄμα*. 4. a *intensive*, strengthening the force of compounds. See Liddell and Scott.

159. *ἡπειρώτις*, fem. of *ἡπειρώτης*, dwelling on the mainland, especially applied to the mainland of Asia, hence *Asiatic*. The more usual form of expression would be *ἡπειρωτῖδων ψυχὴ γυναῖκων*. Cf. Troad. 1110, *πατρῶν τε θάλαμον ἐστίας*, for *πατρῶας ἐστίας*.

160. *ἐπισχῆσω*. A strengthened form of *ἐπέχω*, formed from the 2nd aor. *σχεῖν*, *ἐπίσχω*, *ἐπισχῆσω*. It is here used in a causative sense with the *genitive of the thing*, which construction is not common. So Plato, Hipp. p. 298, a, *οὐκ ἂν αὐτὸν τοῦ θράσους ἐπίσχοιμεν*.

162. *ναός* and *νεώς* are both used by Attic writers. It denotes, 1. a temple in general ; 2. the *ἄδυτον*, or shrine where the image of the god was placed. The form *ναός* is restricted to the latter meaning. *καταθήσκω* is synonymous with *θήσκω*, but is only found in the poets, *θήσκω* and *ἀποθήσκω* being used in prose : the aor. and fut. are always syncopated, as *καταθεῖν*, *καταθάνων*, &c.

164. *δεῖ* (connected with *δεῶ*, both in the sense of *to bind* and *to want*) denotes, 1. *necessity*, and is followed by the acc. and infin., as in this passage ; 2. *opus est*, and is followed by the *gen. of the thing*, and sometimes the *dat. of the person* is added. Thuc. i. 71, *πρὸς πολλὰ δὲ ἀναγκαζομένοις ἰέναι πολλῆς καὶ τῆς ἐπιτεχνήσεως δεῖ*.

165. The accus. without the prep. after *προσπεσεῖν* is peculiar to Euripides. In Sophocles we find the dat. without the prep. : *βρυχᾶτο μὲν βωμοῖσι προσπίπτουσα*, Trach. 904, and in Euripides we also find the accus. with *πρὸς* : *ὥς πρὸς πατρῶν προσπεσούμενοι γόνυ*, Herc. Fur. 79.

166. *σαίρω*, fut. *σαρῶ*, 1 aor. *ἔσηρα*. No other tenses of this verb are in use.

167. Why the Achelotis, a river of Ætolia, should be here mentioned, is not apparent. According to Servius ad Virg. Georg. i. 9, it was used by the later poets to denote *any running water* ; in support of this view Virgil's "*Acheloia pocula*" is quoted, and Bacchæ 625, *ἦσσι' ἐκῆσε κᾶτ' ἐκῆσε, δμωσὶν Ἀχελῶν φέρειν ἐννέπων*.

168. *ἔν' εἰ γῆς*. The *gen.* after *ἔνα*, an adverb of place : cf. Aj. 386, *οὐχ ὁρᾶς ἔν' εἰ κακοῦ*, and so in Lat. *ubi gentium*, &c. The principle is that of the *partitive genitive*, as adverbs of time and place govern the *gen.*, considered as *parts of a more extensive time or place*. The construction of *ἐς τοῦτ' ἀμαθίας* two lines below is to be referred to the same principle. We find in Alc. 9, *ἐς τόδ' ἡμέρας—ὑπὸ τῇσδε—καὶ τόνδ' ἔσωζον οἶκον ἐς τόδ' ἡμέρας—οὐ γὰρ ἐστ'* "Ἐκτωρ τᾶδε.—"Non talis est hæc rerum conditio et fortuna, ut Hectoris Priamive aut pristinarum opum deceat te meminisse."—Pflugk. Cf. Thucyd. vi. 77, *δεῖξαι αὐτοῖς, ὅτι οὐκ ἴωνες τᾶδε εἰσίν*.

169. ΕΛΛΑΣ πόλις. Matthiæ, 429, 4, quotes the following instances amongst others of the union of two substantives, where we should expect an adjective : "Ἐκτωρ μὲν θνητός τε, γυναῖκά τε

θήσαο μαζόν, Π. ω'. 58, for γυναικείον. 'Ελλάδα γλῶσσαν, Herod. iv. 78. Σάνη, 'Ελλάς πόλις, Id. vii. 22. Properly, both substantives should be in the same gender; but a masc. is often joined with a fem.: *τύχη δὲ σωτήρ*, for *σώτειρα*, Agam. 675. Some editions read this line *οὐ Πρίαμος δὲ ζαχρυσός*, in which case the *δ* will be long by position before *ζ*, which is equivalent to *σδ*: thus *Ζεὺς* is written in Æol. and Dor. *Σδεύς*: Hom. violates this rule in two instances, *ἄστυ Ζελεΐης*, and *ὕληισσά Ζάκυνθος*: but these prop. names could not be otherwise admitted into hexam. verse.

172. *αὐθίντου*: from *αὐτός* and *έντεα*. In Soph. we find the uncontracted form; *τοὺς αὐτοίντας χειρὶ τιμωρεῖν τινάς*, CEd. Tyr. 107. It especially denotes murders committed by those of the same family, and frequently a suicide. It is also used as an adjective, ex. gr. *αὐθίντη φόνω*, Herc. Fur. 839. *ἄλλην γενεάν τρίβειν θανάτους αὐθίνταισι*, Agam. 1573.

173. *ροιοῦτον*. Observe that the first syllable in this word is shortened, as if the *iota* were absorbed in the diphthong *ou* which follows it. This frequently occurs in tragic poets; cf. Eur. Elect. 386, *οἱ γὰρ τοιοῦτοι τὰς πόλεις οἰκοῦσιν εὖ*. *ἔρ' οὖν παραινοῦσ'* *οὐδὲν ἐς πλεόν ποίω*, CEd. Tyr. 918; hinc Lat. *pœta*. As regards its origin, it is merely a lengthened form of *ροῖος*. *βάρβαρον*. This term was unknown to Homer (though he calls the Carians *βαρβαρόφωνοι*, Il. β. 867): Thucydides mentions the reason, *οὐ μὴν οὐδὲ βαρβάρους εἶρηκε* ("Ομηρος), *διὰ τὸ μηδὲ "Ελληνάς πω, ὡς ἱμοὶ δοκεῖ, ἀντίπαλον ἐς ἐν ὄνομα ἀποκεκρίσθαι*, i. 3. Herodotus tells us that the Greeks and Egyptians both termed all foreigners *βάρβαροι*.

174. For an illustration of these lines see the account of Cambyzes in Herodotus, who, in a fit of jealousy, both murdered his brother Smerdis and his sister, whom he had previously married.—Herod. iii. 30, 31.

175. *διὰ φόνου χωροῦσι*. There are three classes of verbs after which the prep. *διὰ* is used; 1. *εἶναι, γίνεσθαι*, &c., where the state of feeling implied is expressed by the noun, ex. gr. *δί' ἐχθρας εἶναι*, *to be at enmity*; 2. *εἶχειν, λαμβάνειν*, where some other person or thing is referred to, ex. gr. *δί' οἴκου λαβεῖν*, *to pity*; cf. supra 95.—3. Verbs of motion, *εἰρῆσθαι, λῖναι, χωρεῖν*, &c., meaning, to enter into the state denoted by the verb, ex. gr. *διὰ μάχης λῖναι*, *to enter into a contest*. *Τὸν πᾶσι θεοῖς δι' ἀπεχθείας ἐλθόντα*, Prom. Vinc. 121. *ἐξείργω*, a later form of *ἐξέργω*, cf. Herod. passim.

177. *καλόν*. In the Att. poets the penultima is short; in Homer it is always long; in Hesiod it is common.

180. *στέργουσιν*. This verb properly denotes the affection of parents for their offspring. It also means *to be content with, to acquiesce in*. It is either used absolutely, as in this instance and CEd. Tyr. 11, *τίνι τρόπῳ καθίστατε, Δεῖσαντες, ἢ στέργαντες*; or it is followed by an accus. or dat. case. Cf. Prom. 10, *ὡς ἂν διδάχθῃ τὴν Διὸς τυραννίδα στέργειν*. Isocr. de Pace 159, *τοῖς παροῦσιν στέργειν*. *ὅστις μὴ, οὐ* denies absolutely and independently: *μὴ* is altogether a mere dependent negative. Hence *μὴ* is used after infinitives and conjunctions, except after conjunctions which simply state a fact, as *ὅτι, ὅτε, ἐπεὶ, γάρ*, &c.; ex. gr. *μὴ με κτεῖν' ἐπεὶ οὐχ ὁμογάστριος ἔκτορός εἰμι*, Hom.: where in prose we should expect

μὴ κτάνης, as the action expressed by the verb is *momentary*. After the relat. ὅς, either οὐ or μὴ may be used, accordingly as the sentence is considered altogether dependent, or partly independent; ὅς τις *always* has μή.

181. The construction in full is τὸ χρῆμα τῶν θηλειῶν ἔφν ἐπιφθονόν τι χρῆμα. χρῆμα is frequently used in periphrases of this kind, to denote something extraordinary: cf. Arist. Nub. 2, ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν νυκτῶν ὅσον ἀπέραντον: θηλειῶν is here used as a substantive. ἔφν. Whenever any habitual occurrence is mentioned, without its being an express narrative, the Greeks frequently have, instead of the pres., the aorist, which then marks an *indefinite time*; Demosth. Olynth. 2, μικρὸν πταῖσμα ἀνεχαίρισε καὶ διέλυσε πάντα, a small mistake overthrew and destroys all.

183. We frequently find this exclamation, φεῦ φεῦ, standing by itself at the commencement of a speech; so also ἔα: cf. Hec. 1116, ἔα Πολυμήτορ ὦ δύστηνε, τίς σ' ἀπώλεσε; so also ναί, infra 586, in this play. They are not to be taken into account in scanning the line which they precede. τὸ νέον is here equivalent to νεότης. On this use of the neut., cf. supra 133. ὅς τις in the next line is equivalent to ἐάν τις.

186. τὸ δουλεύειν. In Greek the article with the infinitive has the same force as a substantive, ex. gr. ἡδομαι τῷ περιπατεῖν, I find pleasure in walking. But further the article is joined not only to a single *infín.*, but also to entire propositions, which are then used in all constructions, of which a noun substant. is capable, τὸ μὲν οὖν ἐπιόρκον καλεῖν τινὰ ἀνευ τοῦ τὰ πεπραγμένα δεικνύναι, λουδορία ἐστίν, Demosth. When the *infín.* has a *subject* of its own, this *subject* is in the *accus.*, as in the case before us.

187. λόγος here means the *opportunity of speaking*, Lat. *copia dicendi*; hence the phrases λόγον διδόναι, λόγον τυχεῖν, to grant and obtain an audience. On the construction of μὴ . . . ἀπόσῃ, cf. supra 145, and on the form ἀπόσῃ, cf. supra 30.

188. κρατήσω must be considered 1 aor. conj., as ἦν or ἔαν is only used with the fut. indic. by quite the later writers. ἐπὶ τῷδε, in consequence of this; it also frequently means, upon this condition. ὀφλω, from ὀφλισκάνω, 1. to be guilty of a crime; 2. to incur punishment. It is often followed by a gen., as ὀφλεῖν θανάτου, δίκην being understood, which occurs in the full phrase. It is sometimes also followed by a dat. of the person, σχεδόν τι μῶρψ μωρίαν ὀφλισκάνω, Antig. 470.

189. οἱ πνέοντες μεγάλα, the high-spirited, Lat. magna spirare. Cf. infra 327, τοσόνδ' ἐπνευσας.

191. ἀλώσομαι. This is a middle form with a passive signification; cf. λίσσομαι, στερήσομαι, and ἑάσομαι. Many verbs on the contrary have their fut. with a middle form and an active signification, as θαυμάζω, ἀκούω, σιγῶ, σιωπῶ, θνήσκω, πίπτω, πλέω, πνέω, &c., together with all verbs in ἄνω, except ἀνδάνω, βλαστάνω, and λανθάνω.

192. The following forms are often used instead of the gen. and dat. of τίς interrog. and τίς indef.: τοῦ, τῷ (in all genders) orthotoned for τίνος, τίνι, interrog., and enclitic for τινός, τινί, as τῷ τεκμαίρει τοῦτο; how dost thou prove that? γυναικός του, of a certain woman.—Buttmann. ἔχεγγῳ. Cf. τίς γῆν ἄστυον καὶ δόμους ἔχεγγῶς ξένος παρασχών; Med. 388. Æschylus uses φερέγγυος

in a similar sense. Τίς Προίτου πυλῶν κληθρῶν λυθίντων προσταεῖν φερέγγυος ;

194. The construction is τῆς τῶν Φρυγῶν πόλεως. Some editions read τῆς Φρυγῶν. ὑπερθεῖ. ὑπερέχει, ὑπερτρέχει, per metaphoram autem significat διαφέρειν, νικᾶν, κρατεῖν, Hesychius. There is a various reading τύχη, dat., referring ὑπερθεῖ to πόλις. Reiske reads τύχη θ' ὑπάρχει, and thus interprets the whole passage : ὥς ἡ Λακαινα πόλις καὶ τύχη ὑπάρχει μείων τῆς Φρυγῶν πόλεως καὶ τύχης ; estne urbs et fortuna Spartæ minor urbe et fortunâ Phrygum ?

196. σφριγῶντι here means νεάζοντι, ἀκμάζοντι, Schol. Æschylus by a bold metaphor applies it to θυμός. καὶ μὴ σφριγῶντα θυμόν ἰσχυναίνῃ βία. Observe that πόλεως in the next line is a dissyllable, ἐπηρμένη. ἡ γὰρ Ἑλλάς πᾶσα τῇδε τῇ ὁρμῇ ἐπῆρται—is carried away, Thucyd. ii. 11. It is followed by ὑπὸ with the gen. : ὑπὸ γὰρ λόγων ἐπαίρεται ἄνθρωπος, Aves 1448.

199. πότερον, formed from the obsolete πός (whence ποῦ, ποῖ, πῇ, and πῶ) and ἕτερος. It is frequently used as an adv. at the beginning of an interrog. sentence containing two contrary propositions, the alternation being expressed by ἢ . . . , answering to the Lat. *utrum . . . an* in a direct question, *whether . . . or . . . ?* The Attics used both πότερον and neut. plur. πότερα, as well in direct as indirect questions ; and so Herod. in Ion. forms κότερον, κότερα.—Liddell and Scott. πότερον . . . ἢ is not used by Homer. In Greek the indic. is used both in direct and indirect questions ; cf. infra 316.

200. ἐφοικίς prop. means a *small boat towed by a ship*, hence a *burdensome appendage* ; cf. Herc. Fur. 631, ἄζω λαβῶν γε τοῦςδ' ἐφοικίδας χερσίν, ναῦς δ' ὥς ἐφέλω.

201. ἐξανέξεται. The regular construction after ἀνέχεσθαι is the accus., but it is sometimes followed by a gen., as δουλοσύνης ἀνέχεσθαι, Od. χ'. 443. This is also one of the classes of verbs (ἀνέχεσθαι, τλῆναι, ὑπομένειν) which require to be followed by a participle instead of an infinitive, of which we have already met with several instances ; cf. Med. 74, καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται πάσχοντας. Obs. when ἀνέχεσθαι in the mid. has the sense of *to bear*, its imperf. and aor. have a double aug., ἡνειχόμεν and ἡνεσχόμεν (ἀνασχεῖσθαι, infin.). Cf. Eur. Elec. 508, ὅμως δ' οὖν τοῦτό γ' οὐκ ἡνεσχόμεν. The prep. ἐξ does not appear to have any force in this compound.

203. These two lines are spoken ironically. Ἐκτορος ἄπο. This use of ἀπὸ to denote *the cause* or *occasion* is unusual ; cf. Agam. 1302, ἀλλ' ἴσθι τλήμων οὐς' ἀπ' εὐτόλμου φρενός, *by reason of*. τύραννος properly denoted a person who had raised himself to the supreme power in a democratic state ; but in the Tragedians it simply denotes a *prince* or *sovereign*.

206. ἀλλ' εἰ, *sed quia*. ἀλλ' ἐπειδὴ, Schol. Scaliger reads οἱ in the sense of αὐτῶ, but this is seldom or ever found in the Tragic writers. Brunck defends the common reading εἰ, and explains it by ὅτι, διότι, ἐπεὶ ; cf. infra 409. κύριω, prop. *to meet with*, is an Ionic verb, and is used by the Attics for τυγχάνω in poetry only. But the poets also used sometimes an older form κύρω, with υ long, fut. κυρήσω and κύρω. τυγχάνω with its compounds and κυρεῖν govern a *partitive* gen. with the sense *to obtain a share in a thing*, as τέρβου κυρεῖν, Eur. Elect. 288 ; but an accus. with the sense *to*

meet with or light upon, as ἐπ' ἀκταῖς νιν κυρῷ θαλασσίαις, Hec. 697. But it is further used, as in this passage, in the sense to *prove to be*, followed by a participle expressed or understood.

208. ἀπεραι, formed by crasis from αἱ ἀπεραι. This accounts for the lengthening of the α, and for its being aspirated; cf. κάρτη, κίσος, χᾶτερος, χῶ, for καὶ ἀρετή, καὶ ἴσος, καὶ ἕτερος, καὶ ὁ. Observe particularly the changes caused by the aspirate in the two last instances. Some editions read ἀλλ' αἱ περαι, as an elision, which is incorrect. The case μὴ πτηδεῖα, two lines above, is also to be regarded as a crasis, written with an apostrophus for distinctness.

210. μέγ' ἐστὶ. This construction is usually explained by the ellipse of χρῆμα: but it is more correct to call it an idiomatic use of the neut. adj. both in Greek and Lat.; cf. Il. 204, οὐκ ἀγαθὸν πολυκοιρανίη. In Virgil we find, *Triste lupus stabulis*, and *varium et mutabile semper Fœmina*. The neut. plur. is also used in this construction in both languages, where we should have expected the sing.; cf. εἰ γὰρ ἦσθ' ἅπαις ἐτι, σύγγνωστ' ἂν ἦν σοι τοῦδ' ἐρασθῆναι λέχους, Med. 491. And so again in Virgil,

"Frater ut Æneas pelago tuus omnia circum

Littora jactetur, odiis Junonis iniquæ

Nota tibi; et nostro doluisti sæpe dolore."—Æn. i. 667.

οὐδαμοῦ τίθης, take no account of; cf. νομίζειν οὐδαμοῦ, nullo loco habere.—θεοὺς δέ τις τὸ πρὶν νομίζων οὐδαμοῦ. Also λέγειν οὐδαμοῦ—τοῦτον οὐδαμοῦ λέγω, Antig. 183.

211. ἐν οὐ πλουτοῦσα. If the article had been used, the negation must have been expressed by μὴ. Thus, Anab. iv. 4, 15, it is said of a veracious man, that he always stated τὰ μὴ ὄντα ὡς οὐκ ὄντα. Here τὰ μὴ ὄντα is an abbreviation of the dependent proposition ἅτινα μὴ ἦν: but οὐκ ὄντα is the participle of the positive and direct negation οὐκ ἐστὶ: for as a finite verb it would be stated τὰ μὴ ὄντα οὐκ ἐστὶν.—Buttmann.

212. ταῦτά τοι. This construction is usually explained by the ellipse of διά; cf. Antig. 334, τοῦτο καὶ πολιοῦ πέραν πόντου χειμερίῳ νότῳ χωρεῖ. Ed. Tyr. 1005, καὶ μὴν μάλιστα τοῦτ' ἀφικόμεν. τοῖ may be translated *I tell thee*. It is especially used by the Tragedians to introduce γνώμαι or general moral sentiments. ἔχθω is used only in the poets and in the pres., the pass. ἔχθομαι is more common; in prose ἀπεχθάνομαι.

213. χρή, imperson., oportet: optat. χρεῖη: conj. χρῆ: infin. χρῆναι: part., (τὸ) χρεῖων: imperf. ἐχρῆν, or in prose χρῆν (on this accent, cf. supra 113). The indic. χρή may be considered as the third per. sing. of χράω with the accent shortened. It is commonly followed by the accus. and infin.; also by the accus. of the person and gen. of the thing in Homer, as μυθήσεται ὄρεό σε χρή, Od. α'. 124. But this usage is denied by Porson to the Attic poets; cf. the use of δεῖ in the sense of *opus est*, supra 164.

214. στέργειν. Cf. supra 180. ἀμιλλαν. Cf. supra 127.

215. εἰ ἔσχατος—ἔκτενας ἂν; Every conditional proposition contains two clauses; the first of which, containing the supposition, is called the *protasis*; the other, expressing the conclusion, is called the *apodosis*. If the supposition be *impossible* and in *past time*, as in this instance, it is expressed by the aor., and the aor. with ἂν is required in the apodosis; cf. infra, 308. For a complete account of the

various combinations that can occur, see Buttmann's larger Grammar, p. 359. ἀμφὶ Θρᾷκην, *any where in Thrace*. Matthiæ. Though this prep. primarily means *on both sides*, and so, *around*, yet with the accus. it is frequently used of general relations of place, as ἀμφὶ τῷ ἄστυ "Ερδομεν ἰπὰ θεοῖσιν, Il. λ'. 705. Cf. supra 147: "Legitimus ordo erat τὴν κατάρητον χιόνι." Pflugk.

216. ἐν μέρει, *in turn*. Sometimes with the article, cf. Orest. 452: ἀλλ' ἀντιλάζου καὶ πόνων ἐν τῷ μέρει. We also find ἀνὰ μέρος. Phœn. 486: οἰκεῖν δὲ τὸν ἐμὸν οἶκον ἀνὰ μέρος λαβών. Lat. *in numerum*. Cf. Georg. iv. 175: "Illi inter sese magna vi brachia tollunt in numerum." In the next line, αὐταῖς must be supplied with κοινούμενος, which, according to Liddell and Scott, is here to be considered as a passive verb. Cf. supra 38, τῷδ' ἐκοινώθη λήχει.

218. εἴτα, *deinde*. 1. of time; 2. to mark a conclusion (cf. νῦν), and express reproaches in a scolding manner, as ταῦτα δὴ τολμᾷς λέγειν—εἰτ' ἐγὼ σου φείσομαι, *and then (after all that) shall I spare you?* It is also frequently ironical; cf. ἔπειτα.

219. εὐρίθης. In verbs beginning with εὐ the aug. ην is generally found in the Attic writers; but in this verb, ἡύρισκον, ἡύρίθην are seldom found even in the Attics: the common way of writing them is εὕρισκον, εὕρον, εὕρίθην, and the perf. is always εὔρηκα.

221. νόσον νοσοῦμεν. Cf. supra 134. χείρον', accus., to agree with νόσον, i. e. τῆς τῶν ἀρσένων νόσου. Some editions read χείρον adverbially. Προὔστημεν, *administramus*, supply αὐτῆς: hence προστάτης, *patronus*, and οἱ προσεστηκότες or οἱ προσετῶτες, *leading men*. On this use of the aor. cf. supra 181. Pflugk interprets this passage, "*pulchre cavimus de hoc morbo, ne res turpis temerè divulgaretur*;" and quotes πρόστη' ἀναγκαλας τύχης, Aj. 803, which is perhaps preferable.

222. τὴν σὴν χάριν, *for thy sake*; χάριν, *gratiâ*, properly the accus. of χάρις, and originally in apposition with the sentence. Hence, instead of a gen., it often takes the corresponding adj., as regularly ἐμὴν, σὴν, χάριν, not ἐμοῦ, σοῦ χάριν. The article is seldom used, but for another instance cf. Herod. v. 99, οἱ οὐ τὴν Ἀθηναίων χάριν ἱστρατεῖοντο. After ξυνήρων (ξυνερᾶω) supply τὰς αὐτάς. Observe that ἐρᾶω is only used in the pres. and imperf.

224. μαστόν. The distinction of the grammarians between μαζός as to signification will at least apply only to late writers: the words originally differed only in dialect. Homer always uses μαζός, as in the instance cited in the next note, Pindar and the Tragedians always μαστός.

225. ἐπίσχον. Porson proposes to read ὑπίσχον, but ἐπίσχον is supported by Il. χ. 83, εἰποτέ τοι λαθικηδέα μαζὸν ἐπίσχον.

226. ῥαπεῖῃ. Crasis for τῇ ἀρετῇ. Some editions read τῇ ῥετῇ, which is incorrect. Cf. supra 208. προσηγόμην. Lat. *sibi conciliare*.

227. When οὐδὲ is joined to single words, or a single sentence, it always means *not even*. Lat. *ne . . . quidem*. In Homer it is very frequently joined with adverbs; cf. Od. α'. 6, ἀλλ' οὐδ' ὥς ἐτάρους ἐρρύσατο. Od. γ'. 14, οὐδ' ἡβαύον, *not even in the least*.

228. ἔῤ. This verb in the aug. changes ε into ει, not into η; so also ἔχω, ἔπω, and ἔπομαι (in the imperf.), ἔρπω and ἐρπύζω, ἔλω, ἔθιζω, ἐλίσσω, ἐσιάζω, ἐργάζομαι.

230. "In the Iambic Trimeter there are only three cases in which

the fifth foot may be a spondee. 1. When both syllables are contained in the same word. 2. When the first syllable of the fifth foot is a monosyllable which is capable of beginning a verse, and is not disjoined from the following syllable by any pause in the sense. 3. When the second syllable is a monosyllable, which, by being incapable of beginning a sentence or verse, is in some measure united to the preceding syllable." According to these rules (see Major's Analysis of Porson's Preface) this line is faulty, as γάρ is incapable of beginning a sentence; unless it be alleged that the words τῶν κακῶν γάρ μητέρων are so united by the vinculum of Syntax that they cannot be disjoined, and that the syllables in continuity therefore really amount to seven.

232. Observe the inversion of the relative and antecedent. This construction is very common in Lat.: ex. gr., "Ad quas res aptissimi erimus, in iis potissimum elaborabimus." παρίσταται, it is in your power. This sense is rather unusual, but we find παρεστηκός thus used in Thucyd. iv. 133: βουλόμενοι μὲν καὶ αἱ, παρεστηκός δὲ ῥᾶον . . . κ. τ. λ.

235. ὥς δὴ, as if forsooth. δὴ means properly, at present, now, for which ἤδη is used. This particle is considered by Buttmann, Lexil., p. 225, akin to ἦ, surely; the identity being confirmed in the forms ἐπει, ἐπειδὴ—τι, τί δὴ—ὅτι, ὅτι δὴ. It is also added in Attic Greek to certain adjs., as μέγας, πολὺς, ὀλίγος, to increase their signification, but especially to superlatives; cf. Thucyd. i. 1, κίνησις γὰρ αὕτη μεγίστη δὴ τοῖς Ἕλλησιν ἐγένετο, by far the greatest. τὰμὰ, what concerns me, my person, equivalent to ἐγώ; cf., ὅταν δὲ τὰμ' ἀθυμήσαντ' ἔδης, Orest. 296. Cf. also the instances of the abstract use of the neut. which have previously occurred. οὐχί. Instead of οὐ, not, and ναί, yes, the Attics use a lengthened form, οὐχί, ναίχί, which latter is an exception to the general rule of accentuation, as the *i* is short. This must not be confounded with the *i* intensive added to the pronouns οὗτος, ὅδε, &c., which is always long, and is of constant occurrence in Demosthenes.

236. The distinction between οὐκουν and οὐεῶν is explained infra 677. ἐφ' οἷς. Cf. supra 188.

237. νῆα πίφυκας. The perf. and 2 aor. of φύω (to produce) are intransitive, and are frequently used synonymously with εἶναι: but properly it has a reference to some innate quality of the mind; cf. (Ed. Tyr. 823, ἀρ' ἔφυν κακός; am I by nature bad? supra 180. Observe that the 2 aor. comes from an old form, φύμι.

239. Supply αἰσχροῦ after δρᾶς, which governs a double accus.; cf. πράττειν, εἰπεῖν, &c. δύνῃ is here subjunctive. This verb forms the present and imperf. like ἴσταμαι: 1 aor. pass. ἰδυνήθην, ἡδυνήθην, or ἰδυνάσθην. The shortening of the 2nd pers. sing. ασαι by the Attics into -α does not apply to this verb, which took rather the Ionic form δύνῃ, and was used by the Tragedians. In prose δύνασαι only was in use.

242. Observe that μὴ οὐ always coalesce into one syllable in Attic poetry by *synizesis*. So also ἐπεὶ οὐ. Phil. 446, ἐμελλ' ἐπεὶ οὐδὲν πω κακὸν γ' ἀπώλετο. And in Homer ἡ εἰσόκειν is made a dactyl. ἡ εἰσόκειν ἀμφὶ πύλῃσ' εὐ ποιητῇσι μάχωνται, Il. ε'. 466; cf. infra 245. On the meaning of οἰκεῖν in the next line, cf. infra 581.

244. κάκει refers to βαρβαρῶν νόμοις: κάναθαδε to Greece. On καρθανεῖν in the next line, cf. supra 162, and on δεῖ, cf. supra 164.

246. ἄγαλμα, ἐφ' ᾧ τις ἀγάλλεται. 1. an ornament; cf. Eur. Elect. 870: φίρ', οἷα δὴ γ'ὼ καὶ δόμοι κεύθουσί μου κόμης ἀγάλματ' ἐξενέγκωμαι. 2. any thing offered to a god, hence the statue of a god, as opposed to ἀνδριδς. 3. a statue in general. ἀποβλίπων. We have here another instance of the lengthening of a short vowel by position, which rarely happens before βλ, γλ, δμ, and μν. If the vowel be pronounced apart from the consonants which follow, it is said to be short by nature, as ἀπὸ-βλέπω. If it be pronounced together with the first of the consonants, it becomes long by position, as ἀποβ-λέπω. On the form νιν in the next line, cf. supra 19.

249. ἦ, which originally signifies truly, certainly (cf. supra 235), is most commonly a mere interrogative particle; Lat. num? Buttmann. When, however, it is joined with καὶ, it is generally expressive of indignation: cf. CEd. Tyr. 368, ἦ καὶ γεγηθώς ταῦτ' αἰεὶ λίξειν δοκεῖς; γάρ is often used in interrogative sentences to strengthen the question, either by itself, or, as in this instance, in conjunction with other particles. Liddell is of opinion that it is not compounded of γε and ἀρα, because γάρ ἀρα are found together. ψαύσεις. The common government of this verb is the gen., but in two passages of Soph. it is found with the accus.: ἔψαυσας ἀλγεινοτάτας ἱμοὶ μερίμνας, πατρός τριπόλιστον οἶκρον, Antig. 857. κείνος ἐπέγνω ψαύων τὸν θεόν, Ibid. 961.

250. ἰδοῦ, when used adverbially, is thus accented, to distinguish it from the 2 aor. midd. imperat. ἰδοῦ. κάπιλάζυμαι. λάζυμαι and λάζομαι, for λαμβάνω, an Ion. and poetic defective deponent, is used only in the pres. and imperf. Buttmann.

251. οὔπερ. πέρ enclitic (probably derived from πῆρι in the sense of very) has the force of really; hence ὥσπερ, exactly as; καίπερ, although; in which sense πέρ alone is used. τοῖς δ' οὔτι δυνήσεται, ἀχρύνμενός περ χραϊσμεῖν, Il. α'. 241. οὔνεκα, from οὐνεκα, 1. for which purpose: οὔνεκα δεῦρ' ἐκόμεσθα θεῶν σὺν νηὶ μελαίνῃ, Od. γ'. 261. 2. because, the relative form corresponding to the demonstrative τοὔνεκα: cf. Il. γ'. 403. 3. used adverbially for ὅτι after verbs of knowing; cf. Antig. 63, ἔπειτα δ' οὔνεκ' ἀρχόμεσθ' ἐκ κρείσσωνων. So ὁδοὔνεκα is also used, which, as Buttmann observes, is a crasis for ὅτου ἐνεκα, and therefore ought never to be written ὅθ' οὔνεκα. οὔπερ οὔνεκα is a solecism or tautology, which it has been proposed to correct by reading εὔνεκα, Ion. for ἐνεκα. ἐστάλην, 2 aor. pass., with a deponent signification; cf. Aj. 328, ρούτων γάρ οὔνεκ' ἐστάλην.

252. In the construction of this line, ἔχειν must be repeated after δεῖ.

253. τίμενος (τίμνω). 1. a portion of land, cut off and assigned to any one as a private possession, ἐνθα μιν ἤνωγον τίμενος περικαλλὲς εἰςσθαι, Il. ι'. 579. 2. More especially the sacred precinct which surrounded a temple, and which was frequently of great extent.

254. Supply λείψω after εἰ μὴ θανοῦμαι. "Linquam sane, si de mortis periculo metum removeris." Pflugk. Observe that εἰ δὲ μὴ (Lat. *alioqui*) is used even when there is a negation in the preceding clause. For another instance of this phrase, cf. infra 575.

255. ὥς τοῦτ' ἄραρε. This construction is elliptical, and ἴσθι, or some similar imperative, must be supplied before ὥς: cf. Med. 609, ὥς οὐ κρινοῦμαι τῶν δέ σοι τὰ πλεονα, commencing a speech. ἄρω has two reduplicated tenses, 2 aor.: ἡρᾶρον, used transitively, and

the perf. *ἄραρα* (Ion. *ἄρηρα*), *intransitively*. In the two following passages of Homer the 2 aor. is used intransitively:—ὥς ἄραρον κόρυθές τε καὶ ἀσπίδες ὀμφαλόμεσσαι, *Il.* π'. 214. μῦθον, δὲ δὴ καὶ πᾶσιν ἐνὶ φρεσὶν ἤραρεν ἡμῖν, *Od.* δ'. 776. The present in use is *ἀραρίσκω*. *μενῶ*. The fut. was originally formed by adding *εσω* to the root of the verb, as *μίνω*, *μιν-ίσω*, by rejecting the *σ* *μενίω*, contracted *μενῶ*.

257. τὸ σὸν, equivalent to *σέ*, cf. supra 235. *προσκέψομαι*. The pres. *σκέπτομαι* is obsolete in Attic Greek, and its place is supplied by *σκοπῶ* or *σκοποῦμαι*, *σκέψομαι*, *ἐσκεψάμην*, *ἐσκεμμαι*. This remark also applies to the compounds; cf. *Med.* 460, τὸ σὸν γε προσσκοπούμενος.

258. The simple verb *αἶθω* (used only in the pres. and imperf.) is both transitive and intransitive, like our English word to *burn*, though the latter signification is more rare. In the compound form it is *transitive only*. *εἰσονται*: cf. supra 9. *θεοὶ* here forms one syll. by *synizesis*.

259. *ἀλγηδόνας*, formed from *ἄλγος*, as *ἀχθηδὼν* from *ἄχθος*: cf. *Thucyd.* ii. 37, *λυπηράς δὲ τῇ ὄψει ἀχθηδόνας προστιθήμενοι*. It is in the accus., depending on *προσοίσω*, two lines above; *Hermione* continuing her speech, without noticing the interruption of *Andromache*. On *χωρὶ*, cf. supra 111.

260. *αἵματόν*, formed from the gen. of *αἷμα*, as *δαιματόν* from the gen. of *δαίμα*. Verbs in *ω* denote, 1. making the object, to which they are applied, the thing expressed by the noun, ex. gr. *δουλόω*, *I make a man a δοῦλος*: 2. imparting the qualities of the noun to a thing, as in this instance. *μέτεισι*. This verb constantly means in the Tragic Poets to *take vengeance upon*, with a future force, as in the uncompounded form; cf. *Soph. Elect.* 478, *μέτεισιν* (scil. *δίκη*), ὦ τέκνον, οὐ μακροῦ χρόνον. *μετὰ* means primarily *between*, from *μέσος*: Lat. *medius*. That *μετ* is the same as *μεσ*, is shown by the interchanges *μεταίχιμος* and *μεσαιχιμος*, *μέταυλος* and *μέσαιυλος*. With the dat. it means *in the midst of*, and is only used by the Poets. With the accus. it denotes *motion into the midst of*, hence *in search of*; thus *μέτεισι* will go in search of thee, i. e. to punish thee: cf. *Med.* 6, οἱ τὸ πάγχρυσον δέρος Πελίᾳ μετῆλθον.

261. *θρέμμα*. This noun is frequently used to express contempt, like our word *creature*; cf. *Sep. c. Theb.* 182, ὑμᾶς ἐρωτῶ, θρέμματ' οὐκ ἀνασχετά. *θράσος*, by metathesis for *θάρσος*, new Attic *θάρρος*. The abstract noun for the concrete, i. e. where a substantive, which expresses a general idea of *kind*, is put for the definite person or thing in which that idea is exemplified; cf. *Philoct.* 927, ὦ πῦρ σὸ, καὶ πᾶν δέσμα, καὶ πανουργίας δεινῆς τέχνημ' ἐχθιστον.

262. *ἐγκαρτερεῖς δὴ θάνατον*. The dat. *θανάτῳ* might have been used.

264. *ἀλλὰ γὰρ* is used to denote a sudden transition from one subject to another: it may be translated *but enough, for*. The construction is elliptical, and *γὰρ* gives the reason of something to be supplied between *ἀλλὰ* and itself. The full construction occurs *Herod.* ix. 109, ἀλλ', οὐ γὰρ ἔπειθε, διδοὶ τὸ φᾶρος. Sometimes *ἀλλὰ* and *γὰρ* are separated by a word intervening; cf. *Alc.* 422, ἀλλ' ἐφορᾶν γὰρ τοῦδε θήσομαι νεκροῦ.

266. *κάθησ' ἡμαι*, *I sit*, is the perf. pass., with a pres. signification, from the root *ἕω* (1 aor. *εἶσα*), *I seat or place*. *κάθημαι*, which is much more used in prose, does not take *σ* in the 3rd pers. sing.

except when in the imperf. it has no aug., as *ἐκαθήμην, ἐκάθητο, or καθήμην, καθήστο*. The defective tenses are supplied by *ἔξεσθαι* or *ἔξεσθαι*, with their compounds. *ἔδραία, firmly seated*: a redundancy of expression.

268. We have here another instance of the relative preceding the antecedent clause. *πέποιθας*. Observe that the Epic writers never use the 2 aor. of *πίθω* without the reduplication, *πέπιθον, πίπιθες, πεπίθοιμι, &c.*

269. *δεινός*, in the sense of *strange*, is frequently followed by *εἰ*, with the force of *ὅτι*: cf. Hec. 592, *οὔκουν δεινὸν εἰ γῇ μὲν κακῇ τυχοῦσα καιροῦ θεόθεν εὖ στάχον φέρι*. The construction is, *δεινὸν δ' ἵστί τινα θεῶν καταστήσαι ἄνη ἀγ. . . ἔρπ. . . βροτ.*

271. *περαιτέρω*. Compar. from *πέρα*. The neut. *περαιτέρων* is also used in an adverbial sense; cf. *παλαιότερος* and *γεραιότερος*. There is this distinction between *πέρα* and *πέραν*: *πέραν* means *beyond, in a place*, without reference to motion, and is never used metaphorically; *πέρα* means *beyond*, with the idea of motion, and is generally used metaphorically, *beyond or exceeding measure*.

272. *οὐδεὶς*, compounded of *οὐδὲ εἰς*. When it is thus written, it gives intensity to the neg. signification, *not even one*. *οὐδὲ εἰς* never suffers elision, and frequently has a particle inserted, as *οὐδ' ἂν εἰς*. Observe the transition from the *oratio obliqua* to the *oratio recta*. We might have expected *οὐδένα ἐξυρηκέναι*.

274. *ἄρ' ὑπῆρξεν*. On the particle *ἄρα*, cf. supra 74. The simple verb *ἄρχω* is used in the sense *to begin*, most commonly in the midd. voice by the Attic writers, but it is also found in the active. *ὑπάρχω*, on the contrary, is nearly always thus used in the active voice. It is followed either by a gen., as in this passage, or by a participle, as Herod. vi. 133, *ἐμὲ ὑπῆρξαν ἄδικα ποιούντες*: and sometimes by an accus., as *ὑπάρχειν εὐεργεσίας τινι*, Demosth., which perhaps arose from the ellipse of *ποιῶν*.

276. *τόκος* (*τίκτω*) properly means *childbirth*, in an active sense. But in the Tragic writers it is frequently used passively, *offspring*. Hence also the *interest* of money borrowed.

277. *τρίπωλον ἄρμα*. A metaphor taken from the practice of yoking three horses together, and applied to the three Goddesses, Juno, Venus, and Minerva. A similar metaphor occurs Phœn. 1085, *ζῇ σοι ξυνωρίς ἐς τόδ' ἡμέρας ἔκων*. *ἄρμα* must also be understood metaphorically from its secondary meaning, *the horses yoked to a chariot*. The more usual phrase is *ἄρμα διώκειν*: cf. Persæ 82, *πολύχειρ καὶ πολυναύτης, Σύριόν θ' ἄρμα διώκων*.

279. *ἔρ. . . στ. . . κεκ*. The passive *κορύσσομαι* with the dat. always denotes *the instrument*, as *χαλκῷ κεκορυθμένος*, Hom. passim. There seems no reason to depart from this construction in the present instance, though it has been proposed to understand it as *"armed for the contest."*

280. *σταθμός*, in the plur. *σταθμοί*, but more commonly *τὰ σταθμά*: cf. *δίφρος δίφρα, κέλευθος (ῆ) κέλευθα, κύκλος κύκλα, δεσμός δεσμά, σίτος σίτα*. It denotes, 1. any *standing place*: 2. a dwelling-place for men, or for cattle; hence *stalls*: 3. a *military station*; hence it is used for *a day's march* in Xenophon's *Anabasis*: 4. *door-posts* in Hom. and Herod.: 5. a *balance* or *scales*. In the sense of *scales*, the neut. form *σταθμά* only is used in the plural. *βούτρα*. The oldest form of the gen. sing. masc. of the 1st declension is *ἄο*,

and the gen. plur. both masc. and fem. *ων*. Hence in Hom. we have *Ἀτρείδαο, Μουσᾶων*, &c. (The first and second declension of the Eton Grammar are here considered as one declension with masc. and fem. terminations.) The Dorians contracted these genitives into *ᾱ*, as *τοῦ Ἀτρείδᾱ, τῶν Μουσᾶν*. This Dor. gen. has continued in use in a few words, especially in proper names. It is uncertain whether this word is a derivative of *βοῦς*, or whether it is a lengthened form of *βοτής*, from *βόσκω*. The derivatives of *βοῦς* are long in the first part of the compound, as *βονκόλος*. Those which come from *βόσκω* are short, as *αἰγίβοτος, βούβοτος*, which last word exemplifies both rules. There are, however, exceptions amongst the derivatives of *βόσκω*, as *συβώτης*. *ἀμφί*, with the accus., frequently conveys the idea of *moving towards*.

282. *ἰστιοῦχος*, containing an *ἑστία*, always used actively; cf. Antig. 1083, *φείρων ἀνόσιον ὅσμην ἰστιοῦχον ἐς πόλιν*. Sometimes it means "guarding the *ἑστία*," followed by a gen. of the place; cf. Eur. Supp. 1, *Δήμητρει ἰστιοῦχ' Ἐλευσίνος χθονός*. *ἑστία*, as a proper name, is the Lat. *Vesta*. *αὐλή*, a dwelling. It strictly means (in post-Homeric Greek) *the court*, open to the sky, round which the house was built, analogous to the Roman *impluvium*, or a college quadrangle. In Homer it denotes a *court-yard* in front of the house, with offices round it.

284. The Dorians use *τοί, ται*, for both *οί, αἱ*, and *οἶ, αῖ*. In the old language both *ὁ* and *δε* were nothing more than *pronouns demonstrative*, *he* or *this*, of which many traces still remain; ex. gr., *ἦ δ' δε*, *inquit autem ille*; the enclitic *τε* was added to *δε* to give it a relative force. *ὕλοκ. . . κόμη* is frequently applied by a metaph. to foliage both in Greek and Latin; cf. Od. ψ'. 196, *καὶ τότ' ἐπειρ' ἀπέκοψα κόμην τανυφύλλου ἑλαιης*. Æn. xii. 208: "Cum semel in silvis, imo de stirpe recisum, Matre caret, posuitque comas, et brachia ferro." *νάπος*, same as *νάπη*, supra 275; Lat. *salvus*: connected with *νάω*, *to flow*, an old verb found only in the pres. and imperf. On this accus. cf. supra 3.

285. *οὔριος*, a lengthened Epic form of *ὄριος*. On this form of the gen. plur. cf. the note above on *βοῦρα*.

286. *νίψαν*. The pres. in use of this verb is *νίζω*, not *νίπτω*, which never occurs in Homer, and is very rare in the later writers. Some editions read *νίψαντο*, and the sense seems to require the middle voice. *αἶγλ. . .* a Doric contr. from *αἶγλάσις, ἄς*, &c. Adjectives in *ηεις* were contracted into *ης, ησσα, ην*, in the old Greek; cf. Il. σ'. 476, *καὶ χρυσὸν τιμῆντα*. This was adopted by the Attic writers.

287. *ἔβαν*. The Dorians and Epic Poets cut off a syllable of the 3rd pers. plur. of the imperf. and 2 aor. act. in *σαν*, and use merely the *ν* with a shortened vowel before it; ex. gr., *ἔτιθεν* for *ἐτίθεισαν*, *ἔδον* for *ἔδοσαν*, and here *ἔβαν* for *ἔβησαν*. The Tragic writers either use or omit the augment indifferently, to suit the metre in the choral odes; cf. *νίψαν, τέκεν, βόασε*, &c., in this chorus. *ἔβαν Πριάμιδαν*. "Ad Priami profectus sunt filium." We have here another instance of an accus. without a preposition, after an intransit. verb of motion; cf. note on *ἀφικόμην*, supra 3.

290. *παραβαλλόμεναι*. Musgrave translates this "*rixantes*," and quotes Il. δ'. 6, *παραβλήδην ἀγορεύειν*, which rather means *to speak in an underhand way*, in opposition to open hostility. The Scholiast

explains it, ἐριστικοῖς λόγοις διαμαχόμεναι πρὸς ἀλλήλας, *tying with one another*. In the midd. it means usually to *expose to danger*, and is followed by an accus. ; cf. Il. i'. 322, αἰεὶ ἐμὴν ψυχὴν παραβαλλόμενος πολεμίζειν. It is here used absolutely. εἰλεῖ will bear two interpretations: 1. *obtained the verdict*, the full phrase being αἰρεῖν δίκην, or γραφὴν : it is used absolutely by Plato de Leg. vi. 767, εἰάν δ' ἔλγῃ, τὴν διπλάσιαν πραττίσθω τὸν ὑποφεύγοντα : *if he obtain the verdict, let him exact from the defendant double the value*. 2. *carried off the prize*; cf. αἰρεῖν κῦδος. Il. ρ'. 321, Ἀργεῖοι δέ κε κῦδος ἔλον. So also Ὀλύμπια ἐλεῖν. "Olympia coronari," Hor. 291. *τερπ...* ἀκ... The infin. act. as well as pass. is used constantly in Greek after an adj., where in Latin prose the *supine* in *u* is required, as *dixi turpe*; cf. Med. 316, λέγεις ἀκοῦσαι μαλθακά. This construction has been imitated by the Lat. poets, especially by Horace; ex. gr., "Cedere nescius," "Vultus nimium lubricus aspicit," &c.

292. This passage has given rise to much discussion, and many emendations have been proposed, in order to introduce a verb, or participle, on which the accus. *πικ...* *συγχ...* may depend. As it stands, it must be considered an *anacoluthon*, i. e. a construction of which the close does not grammatically correspond with the beginning, though it has been intentionally used; cf. Thucyd. vii. 47, καὶ τοῖς μὲν Συρακοσίοις καὶ ξυμμαχοῖς κατὰ πλῆξιν οὐκ ὀλίγη ἐγένετο, ... ὁρῶντες. Supply *causing*, or some similar word.

294. In Greek a wish is expressed either by the optative alone, or with the addition of the particles εἰ, εἴθε, &c. The past tenses of the indic. are used with εἴθε (as in this case) to express a wish supposed to be impossible. βάλλειν ὑπὲρ κεφ... An allusion to the rites of expiation, in which the person purified threw part of the materials used over his head, without looking back; cf. Virg. Ecl. viii. 101 : "Fer cineres, Amarylli, foras, rivoque fluenti Transque caput jace; nec respexeris."

296-7. δάφνα. This may either allude to the laurel, which, according to Virgil, grew in the middle of Priam's ἀύλη, Æn. ii. 112 : "Ædibus in mediis, nudoque sub ætheris axe, Ingens ara fuit, juxtaque veterrima laurus, Incumbens aræ." Or it may allude to the laurels planted round the temples of Apollo, emblematical of inspiration. θεσπέσιως, orig. synonymous with *θέσπις*, *spoken by a god*; but, as deities bring any thing to pass by their word, by an easy transition it came to mean any thing *caused by a god*, and thus to be applied as an epithet, with the idea of *divine* or *excellent*. See Butt. Lexil. in voce.

300. ποῖος is here used as a simple interrog., without any reference to quality; cf. infra 389, ποίαν πόλιν προῦδωκα;

302. The construction is elliptical; the conditional clause, εἰ ταῦτ' ἐγένετο being omitted. For an explanation of this constr. cf. supra 215.

305. παρέλυσε. The nom., Paris, must be supplied from what precedes; i. e. *he would have done so by his death*.

307. δεκάτης, a shortened form of δεκαίτης, of which the α being short is elided before ε. Thucyd. has δεκαίτης πόλεμος, v. 25. So also ἐπταίτης and ἐπτέτης—δς ἐπτέτης ὢν οὐκ ἔφυνε φράτορας, Ar. Ran. 418. ἐπτάτες δ' ἦνασσε πολυχρύσοιο Μυκῆνης, Od. γ'. 305. ἀλάληντο, reduplicated plusq. perf. from ἀλάομαι; cf. ἀκήχεται, by transposition of the quantity ἀκάχημαι, and ἐλήλαμαι. The perf. pass.,

as well as the other perfects, is closely connected with the present, since the perf. properly denotes a *completed action, in present time*. Hence the plusq. perf. was sometimes almost synonymous with the imperf., as in this instance.

308. *ἔξελείπ.* . . Observe the transition from the aor. to the imperf. This is allowable when the *protasis* and *apodosis* refer to different times. Thus the force of the passage is : "They would never have been left, and *would not now be left desolate*." *ὀρφανός* has only two terminations in Attic Greek, according to Porson; but this is doubtful. Lat. *orbus*, β and φ being cognate lingual mutes, and easily interchanged; cf. *ambo*, from *ἄμφω*. In Homer and Hesiod *ὀρφανός* is frequently used alone like our word *orphan*; cf. Od. υ'. 67, *τῇσι τοκῆας μὲν φθίσαν θεοί· αἱ δ' ἐλίποντο ὀρφαναὶ ἐν μεγάροισι*.

310. *λάθρα*, connected with *λανθάνω*, Ion. and Ep. *λάβρη*, is either used absolutely, as supra 47, or with a gen.; cf. *clam* in Lat. (for *celam*, from *celo*), which is used both as an adv. and preposition. Some critics regard it as an old dat., and write *λάβρα*, *λάβρη*.

311. *βρέτας*. Neuters in -ας, -ας, change this α into ε in the Ion. dialect, as if the nom. were in -ος, as *κίρας*, *κέρεος*. The Attics have retained this form in the three anomalous nouns, *βρέτας*, *κνίφας*, and *οὔδας*. Pl. nom. and accus. *βρέτη*; gen. *βρετίων*; cf. Sept. c. Theb. 96, *ὧ μάκαρες εὐδροί, ἀκμάζει βρετίων ἔχισταί. θεᾶς* is here a monosyllable.

312. *ἐφευρίθης*. We have here an instance of another class of verbs requiring a part. after them instead of an infin. On the augmentation of *εὐρίσκω*, cf. supra 219. *ῆσσον*, used as irreg. compar. of *κακός*, but connected with the Homeric adverb *ἦκα*, *softly, gently*, as shown by the superl. *ῆκιστα*, though the *aspirate* has been substituted for the *tenuis breathing*. Cf. *ὅπως, ἔπομαι*. On this use of *τοῦδε*, cf. supra 65.

314. *ἔρημ.* . . : lit. *to make desolate*; hence, in a secondary sense, *to forsake or abandon*. Cf. supra 260. *πέδον*, restricted to poetry; in prose, *πεδίον*, strictly a diminutive, as shown by the accent.

315. *σφαγ.* . . Monk observes that there are four forms of the future used by the Tragic Poets with a *passive signification*. 1. *τιμήσομαι, λίσσομαι*, which belong to the midd. in form; cf. supra 191. 2. *βεβλήσομαι, γεγράψομαι*, the paulo-post future. 3. *βληθήσομαι, ἀπαλλαχθήσομαι*, the reg. fut. pass. 4. *ἀπαλλαγῆσομαι, φανήσομαι*, to which may be added *σφαγήσομαι*, though not noticed by Buttmann in his List of Irreg. Verbs. This last form seldom occurs; it is formed from the 2nd aor. pass.

316. On the peculiarities of usage in *καρθανείν*, cf. supra 162. On *θέλω* and *ἐθέλω*, cf. supra 166.

318. *ἦν ἁμαρτ.* . . . Another instance of a neuter verb followed by an accus. of the cognate signification; cf. supra 134, *μόχθον μοχθεῖν*. Phil. 1248, *τὴν ἁμαρτίαν αἰσχροὺς ἁμαρτῶν ἀναλαβεῖν πειράσσομαι*. With the gen. it means *to fail in obtaining, to lose*, cf. infra 373, as Med. 498, *ἐλπιδῶν δ' ἡμάρτομεν*.

319. *μυρίοισι βροτῶν*: the partitive gen. This is a much more common mode of expression in the Attic Poets than *μυρίοισι βροτοῖς*: cf. supra 82, *τὴν ἀγγέλων*; and 100, *οὐδὲν ὄλβιον βροτῶν*. By the use of the part. gen. all ambiguity is avoided, as is strikingly seen in CEd. Col. 38, *τοῦ θεῶν νομίζεται*; where *τοῦ θεοῦ* would be ambiguous. Livy has "cum aliquo legatorum."

320. γεῶσι. For γέγονα (which serves as a preterite of the verb εἶμι) we find a poetical form, γέγαα: Ep. part., γεγαῶς, γεγαῶτος: Att. γεγῶς, -ῶσα, -ῶς, &c.; cf. παρεστῶς, supra 94. βίοςτος and βιοτή, manner or means of life; cf. Med. 1102, βίοντον δ' ὀπότεν λείψουσι τέκνοις. The adj. is here used in a defining sense, ὥγε... βίοντ... ὥστε εἶναι μέγαν.

322. The construction is τοὺς δ' ὑπὸ ψευδῶν (εὐκλειαν ἔχοντας) οὐκ ἀξιώσω ἔχειν (αὐτήν) πλὴν δοκεῖν φρονεῖν τύχῃ. πλὴν (from πλείον) is either used adverbially, as in this passage, or as a prep. with the gen.: ex. gr., πλὴν πάνυ ὀλίγων, except a very few. Cf. λάθρα, supra 310. So also ἐγγύς, χωρίς, and δίχα. δοκεῖν is partly a play upon δόξα, five lines above, and is partly intended to be contrasted with εἶναι (reality); cf. Sept. c. Theb. 592, οὐ γὰρ δοκεῖν ἀριστος, ἀλλ' εἶναι θέλει.

324. στρατηγεῖν, like ἡγεῖσθαι, from which it is derived, may govern either the gen., dat., or accus.; but there will be a shade of difference in the signification. Thus ἡγεῖσθαι τινος means, to be the guide of some one; ἡγεῖσθαι τινι, to lead the way for some one to follow; ἡγεῖσθαι τινα, to conduct some one.

325. The double accus. is the most common construction with ἀφαιρεῖσθαι: cf. Alc. 44, ἀλλ' οὐδ' ἐκείνον πρὸς βίαν σ' ἀφειλόμην. Cf. also infra 613. Euripides also uses it with an accus. of the thing taken, and a gen. with πρὸς of the person or place whence it is taken, as κάφελοῦ πρὸς Ἑλλάδος ψόγον, Troad. 1034. In Homer we find an accus. of the thing, and a dat. of the person; cf. Il. α'. 161, καὶ δὴ μοι γέρας αὐτὸς ἀφαιρήσεσθαι ἀπειλεῖς.

326. The construction is ὅστις ἐκ (in consequence of) λόγων θυγ... ἀντ... The Scholiast explains ἀντίπαιδος, οὗσης ὁμοίας παιδί. Some editions read ἀντὶ παιδός, but without just reason, since the prep. is frequently used in this sense in compounded adjectives; ex. gr. ἀντίθεος, ἀντίφερνος, instead of a dowry: ἀγούσά τ' ἀντίφερνον Ἰλίῳ φθοράν, Agam. 406. Æschylus uses ἰσόπαις also: ἰσχὺν ἰσόπαιδα νέμοντες ἐπὶ σκήπτροις, Agam. 75. τοσόνδ' ἐπνευσας, cf. supra 189.

328. Observe the intransitive force of κατίστης. Compare what has been said above, 260, on verbs in ων. οὐτ' οὖν. This particle is frequently subjoined to another: thus Homer has ἐπεὶ οὖν: cf. Il. α'. 59, οἱ δ' ἐπεὶ οὖν ἤγερθεν. Herodotus places ὦν (Ion. for οὖν) between the parts of a compounded verb, as ἀπ' ὦν ἔδοντο, they then sell it. Occasionally οὖν is found in the second clause of the sentence; ex. gr. (Ed. Tyr. 90, οὔτε γὰρ θρασὺς, οὐτ' οὖν προδείσας εἰμι τῷ γε νῦν λόγῳ. ἔτι. This tmesis of οὐκίτι is very common.

330. ἔξωθεν, abroad. In Euripides and the other Tragic Poets τὰ ἔξωθεν and τὰ θύραζε are constantly opposed to τὰ ἔνδον: ex. gr., οἷς δὲ μὴ πίπτουσιν εὖ (γάμοι), τὰ τ' ἔνδον εἰσι τὰ τε θύραζε δυστυχεῖς, Orest. 604. ἀνὴρ δ' ὅταν τοῖς ἔνδον ἀχθῆται ξυνῶν, ἔξω μολῶν ἔπασσε καρδίαν ἀσης, Med. 245. These examples will be sufficient to show that ἔξω and θύραζε, on the one hand, and ἔνδον, on the other, are used in reference to domestic affairs.

332. Except if they are at all superior in wealth, as the Scholiast explains it, εἰ μὴ ἄρα ἐν πλούτῳ ὑπερέχουσι. But there is great difficulty in the construction, because πλὴν εἰ requires to be followed by a verb; cf. Philoct., πλὴν ἐξ ἁκυβάλων εἰ ποτε τόξων πτανοῖς τοῖς ἀνύσειε γαστρὶ φορβάν. This has led Brunck to enclose the

line in brackets as spurious. τοῦτο refers to τὸ πλουτεῖν, which must be supplied from πλοῦτος.

333. Elmsley has remarked that the Greeks do not use the 1st pers. sing. conj. in an imperative sense without some word to introduce it, as φέρε, δεῦρο, &c.; cf. Philoct. 1452, φέρε νῦν στείχων χώραν καλίσω. But the 1st pers. plur. of the conj. may be used in this sense alone. When φέρε is omitted, its place is supplied by another imperative, as ἐπίσχετ'· αὐδὴν τῶν ἔσωθεν ἐκμάθω, Hippol. 567.

334. Suppositions are sometimes expressed in the indic. in Greek, when something said is assumed as real. These suppositions are frequently introduced by καὶ δὴ; cf. Med. 386, εἰεν· καὶ δὴ τιθνᾶσι τίς με δέξεται πόλις; Virgil has imitated this construction by using the indic. where we should expect the subjunctive, "et si non alium late jactaret odorem, Laurus erat."

336. ἀγων...φόν... You will fight against this charge of murder. This use of ἀγωνίζομαι is taken from the law courts: ἀγωνίζεσθαι δίκην, to contend in a law-suit. Its primary meaning is, to contend in the public games. The fut. ἀγωνιῶμαι is more Att. than ἀγωνισομαι.

337. The expression οἱ πολλοὶ is constantly used as equivalent to the Lat. *culpa*. τὸ συνδρῶν χρέος. "Culpa ineunda facinoris societate contracta."—Pflugk. "The joint necessity."—Lidd. and Scott. Hom. uses the forms χρέος and χρεῖος, and there is an Attic form χρέως.

338. This use of μὴ with the infin., which we do not translate in English, is found after three classes of verbs:—1. *Verbs of fear, apprehension, or doubt*, as φόβος δ' ἦν ὥστε μὴ τέγξει πόδα, Iph. Taur. 1380, where we have the full construction, which is to be explained by the ellipse of ὥστε. 2. *Verbs of denial*, as δεινῶς γὰρ καὶ ὁ Πρηξάσπης ἔξαρκος ἦν μὴ μὲν ἀποκτεῖναι Σμέρδιν. 3. *Verbs of preventing and escaping*, as αὐτὸν ἐξέκλεψα μὴ θανεῖν, Eur. Elect. 540. ὑπεκδράμω. γρέχω forms its fut., like γρέφω, θρέξομαι, by throwing the aspirate back from the second to the first syllable. The reverse of this takes place in the declension of θριξ, τριχός, &c. θρέξομαι is obsolete, but Hom. has the 1 aor. ἔθρεξα. The fut. in use is δραμοῦμαι, from the theme δρέμω, 2 aor. ἔδραμον.

340. ἀνέξεται is here used absolutely, τέκνου θανόντος being the gen. absolute. On the different constructions and augmentation of this verb, cf. supra 201.

342. ἀλλ' εἰσιν οἱ χρῆ. The Scholiast explains this, διαπράξεσθαι ἃ δεῖ καὶ ἐλεύσεται εἰς ἃ πρέπον ἐστί. "He will act as becomes him, or, proceed to that point which befits him." The future force of εἰμι has been pointed out, supra 260.

343. The following distinction is drawn between φαίνεσθαι with the part. and the infin., by Liddell and Scott. With the infin. it denotes what *appears* or is *likely*, with the part. *what is apparent or manifest*, ex. gr. φαίνεται εἶναι, he appears or seems to be (like δοκεῖ), φαίνεται ὦν, he manifestly is. Cf. Prom. 216, κράτιστα δὴ μοι τῶν παρεστώτων τότε ἐφαίνει' εἶναι. Persæ 786, οὐκ ἂν φανεῖμεν πῆματ' ἐρξαντες τόσα. On this fut. form, cf. supra 316.

344. ἐκδιδοῦς is here in its secondary or technical sense "to give in marriage." It is followed by a dat., as in this instance, or by εἰς with the accus., ex. gr. ἔπειτα γαμῖν ὁπόθεν ἂν βούλοιο, ἐκδιδόναι

εἰς οὗς ἀν βούληται ξυμβάλλειν, *to give his daughters in marriage to all with whom he may choose to form a compact*, Plato, Republ. 362, b. This verb occurs, supra 256, in its primary sense. ὤσει. On this verb, cf. supra 30.

346. τὸ σῶφρον is here equivalent to σωφροσύνη, which, when applied to a woman, constantly denotes *chastity* as well as discretion. On πότερον, cf. supra 199. ἀλλὰ ψεύσεται, the Scholiast supplies τὸ σὸν ῥῆμα as the subject of the sentence; Reiske regards it as an instance of the fut. midd. used passively, as ἀλώσομαι, supra 191. This line is an *apparent* violation of Porson's rule, that if the Senarius have a Cretic termination (~~) the fifth foot must be an Iambus; but, as there is no pause whatever between ἀλλὰ and ψεύσεται, it is in reality as much a *quinque-syllabic* termination, as if it ended with one word of five syllables. Cf. supra 230.

347. γαμῖ, Att. fut., 1 aor. ἔγημα: but in later writers we find γαμήσω, ἐγάμησα. Hom. has a fut. midd. γαμέσομαι, with σ doubled, γαμέσσομαι. Πηλεὺς θήν μοι ἔπειτα γυναῖκα γαμέσσειται αὐτός. Il. ε'. 394, *shall betroth*. In the act. it is applied to the man, Lat. *ducere uxorem*. In the midd.: 1. to the woman, Lat. *nubere*, from *nubes*, the wedding-veil; 2. to the parents of the bride, as in the instance just quoted. On *viv* and σφε (which are identical in usage), cf. supra 19.

348. πολὺς is always used with three terminations in Hom., but in Attic Greek the usage fluctuates. χήρα is used both as a substantive and an adj., like δοῦλος and τύραννος, cf. Il. β'. 289, ὥστε γὰρ ἡ παῖδες νεαροὶ, χῆραί τε γυναῖκες.—ὦ τλήμων ἄνερ. It has been observed before that the nom. is frequently used for the voc., but we have here the nom. of the adj. joined with the voc. of the substantive, which is very unusual.

349. ἐπὶ ῥόδς *κακῶν*—an allusion to the *flood-tide*; cf. Shakespeare's expression in Hamlet, "To take up arms against a sea of troubles."

350. ἀδικεῖσθαι ἐνὺν, *to be wronged in the marriage-bed*, on the same principle as the cognate accus., since ἐνὺν specifies the ἀδικήμα committed. This verb has two fut. pass. ἀδικοῦμαι and ἀδικήσομαι, cf. Iph. Aul. 143, λέγ', ὡς παρ' ἡμῶν οὐδὲν ἀδικήσει. In the next line ἡ is used for μάλλον ἢ by a common ellipse, after βούλομαι: cf. Il. α'. 117, βούλομ' ἐγὼ λαὸν σόον ἔμμεναι ἢ ἀπολίσθαι.

352. ἐπὶ μικροῖς, *for the sake of a small advantage*, ἐπὶ here denoting the *object* or *purpose*; compare the phrase ἀγειν τινὰ ἐπὶ θανάτῳ. It frequently also denotes the consequence of an act with the dat.: cf. supra 188. On the form σμικρὸς and μικρὸς, cf. supra 86. πορσύνω, fut. πορσύνω, from the defective poet. aor. πορεῖν; cf. Prom. 946, ἐφημέροις πορόντα τιμάς.

353. εἰ γυν. . . ἐσμεν. In conditional propositions the indicat. is used, when the relation of the condition to the consequence is supposed as actual, without any expression of uncertainty. Thus, εἰ ἐσμεν, *if we are*, which I grant we are. But εἰ with the optat. would imply a doubt. In this the Greek coincides with the Lat. idiom, ex. gr. *Si me amas, if you love me, as I am sure you do; si me ames*,—which is uncertain. ἀτηρὸς, *filled with ἀτη, baneful*; the adj. terminations in ρὸς, ἐρὸς, ῥρὸς, mostly denote *filled with*: thus φθονερὸς, *filled with envy*, νοσηρὸς and νοσερὸς, *filled with disease*.

355. Musgrave interprets εἰ in this line in the sense of *whether*,

and makes this and the following clauses dependent on *δίκην ὑφέ-ομεν*. This use of *εἰ* in indirect questions (propositions depending upon another verb that has preceded) is not uncommon; cf. Il. ε. 183, *σάφα δ' οὐκ οἶδ', εἰ θεός ἐστιν*.

356. *νηδύν*. Barnes has laid it down as a rule that *oxytons* in *ὅς* always lengthen the last syllable in the nom. and accus. cases; but *νηδύν* occurs as an exception to this rule both in this passage and Cycl. 574, *τίγξας ἀδιψον νηδύν, εἰς ὕπνον βαλεῖς*. In the tri-syllabic cases the *υ* is short. Hom. has *νηδῦοφιν*. *ἐξαμβλοῦμεν, make to miscarry*.—Liddell and Scott. Buttmann denies this causative meaning, but his reasoning is obscure and unsatisfactory; cf. Catalogue of Irreg. Verbs under *ἀμβλίσκω*.

357. *ἐκόντες*. "If a woman, in speaking of herself, uses the plur. number, she uses the masc. gender; and, conversely, if she uses the masc. gender, she also uses the plur. number."—Dawes's Canons. *βῶμοι*. This is another instance of an adj. which fluctuates between two and three terminations, though it is here purposely used in the masc., in accordance with the above rule. *πίρνοντες*. Some editions read *πιρνοῦντες*. Buttmann thinks that the forms *πίρνω* and *πιρνέω* probably existed together, after the analogy of *βύνω* and *βυνέω*, *δύνω* and *δυνέω*. The 2 aor. is *ἐπιτρων*, the imperf. *ἐπίτρουν*.

358. *ὑπεχ. . . δίκην ἐν*, a law phrase, *to give an account before a magistrate*. Thus Plato, p. 862, b, *ἐν τοῖς κωμήταις καὶ γείτοσιν ὑπεχέτωσαν ἐκόντες δίκην*. With the dat. alone, *to give an account to a person*, as Hec. 1253, *ὑφίξω τοῖς κακίοσιν δίκην*.

359. *γαμβροῖς*. The plur. for the sing., as Menelaus, infra 378, speaking of Neoptolemus, says, *μένων δὲ τοὺς ἀπόντας*: cf. Hippol. 11, *Ἰππόλυτος, ἀγνοῦ Πιπθίως παιδεύματα*. *γαμβρός*, from *γαμέω*, denotes any relation by marriage, Lat. *affinis*.

360. *βλάβην ὀφείλω*, *I owe an ill turn*.—Liddell and Scott. Taking the verb in its primary acceptance, it will mean, *I have to account for an injury*; or, it may mean, *I am liable to a penalty*; cf. *ζημίαν ὀφείλειν*. The Scholiast interprets it, *ἐν οἷς ἀποδειχθήσομαι οὐχ ἥσσον ἢ εἰς ὑμᾶς ἀμαρτάνουσα, καὶ τιμωρηθήσομαι ὑπ' ἐκείνων*.

362. *ἐν σου δίδ. . .* The construction of this passage, as it stands, is extremely harsh; *τῆς σῆς φρενός*, being the gen. of *the cause*, and *σου* depending on *χρῆμα* understood. Hence the following emendations have been proposed, *ἐνέκα, ἐνπou, ἐν ποῦ, δίδουκα*. Homer uses the pres. *δεῖδω*, but only in the first person: instead of it we find the perf. with two forms in use, *δίδουκα* and *δίδια*, with a pres. signification. The form *δίδια* is rare in Att. prose. *ἐρις* has two accusatives, *ἐριδα* and *ἐριν*: the former is most common in Hom., the latter in Attic Greek; cf. *χάρις, χάριτα* and *χάριν*. Observe that oxytons in *ις* increasing in the gen. make the accus. in *α*, as *ἐλπις, ἐλπίδα*.

364. *ἄγαν*, *very much, exceedingly*, merely a strong affirmation, Lat. *prorsus*. The bad sense, *too much*, is limited to particular phrases, as *μηδὲν ἄγαν, nequid nimis*. The adverb *λίαν* was used in this latter sense in Attic Greek. Both are occasionally inserted between the article and the substantive with the force of an adj., ex. gr. *ἡ ἄγαν λύπη, excessive grief*, *ἡ λίαν φιλότης, too great love*. The quantity of the last syll. in both is long. In composition *ἄγαν* throws off the *ν*

where there is no reduplication, as ἀγασθενής, ἀγάκλυτος, but δγάνυφος.

365. ἐξερόξουσιν is here used intransitively, and the metaphor seems to be taken from an arrow shot wide of the mark. Translate, *hath fallen short of wisdom*, φρενός being in the gen. depending upon the prep. in composition. In a transitive sense it means, *to exhaust a stock of arrows by shooting*; cf. Herod. i. 214, μετὰ δὲ, ὥς σφι τὰ βέλεια ἐξερόξεντο, κ.τ.λ. τὸ σῶφρον, cf. supra 346.

367. φημι is the only genuine instance of a dissyllabic verb in -μ (beginning with a consonant) without the reduplication. The radical form is φάω. The indic. pres., with the exception of the second pers. sing. is enclitic, i. e. throws back its accent on the preceding word. There is no just ground for writing φῆς with an *iota subscriptum*, and the circumflex would be more in accordance with analogy than the acute accent, but both are supported by ancient custom. οὐ φημι is equivalent to the Lat. *nego*. In disjunctive sentences we frequently find οὐ followed by οὐδὲ, as in this line and supra 353. οὐδὲ is used to disjoin whole sentences; οὔτε, clauses or single words. They must not therefore be used in juxta-position.

368. ἴσθι (which must not be confounded with ἴσθι from εἰμί) is the imperat. of οἶδα, from which it is formed after the analogy of κίεραχθι from κίεραγα, and ἀνωχθι from ἀνωγα. It is formed from the first pers. plur., and the changes are as follows: οἶδαμεν, by syncope οἶδμεν, by changing οι into ι (after the analogy of ἐπίπιθμεν from πέποιθα), ἴδμεν or ἴσμεν (cf. ὁδμή and ὁσμή), by substituting the imperat. termination θι for the last syllable ἴσθι; cf. Buttmann's Larger Grammar, p. 219. ὄρου, ὄρω, are used for οὔτινος, ᾤτινι, but not for the fem. In the plur. we find ἄττα, Ion. ἄσσα, for ἄτινα. τυγχάνει ἔχων. Cf. supra 76.

371. στέρομαι, a collat. form of στερίομαι, στερίσκομαι, with the modified meaning, *to be in the state of a person who is deprived of any thing, to be without it*, Lat. *carere*. The poets have from στέρομαι the 2nd aor. part. στερεῖς, synonymous with στερηθεῖς from στερίομαι. The fut. στερήσομαι has a pass. signification with a middle form. The common government is the gen., but it is occasionally found with an accus.; cf. Hel. 95, Πῶς; οὐ τί που σῶ φασγάνῳ βίον στερεῖς;

372. δεύτερος is a kind of compar. from δύο, superl. δεύτατος, *last*, which is merely poetical. It here means *of secondary importance*; cf. Œd. Col. 351, δεύτερ' ἡγείται τὰ τῆς οἴκοι διαίτης.

374. ἐκείνον refers to Neoptolemus; cf. supra 65. χρεών, part. of the impers. χρή, which is formed from χράω as stated above, 213; so χρεών comes from χράω, like νεώς from νᾶς, which accounts for its always being used in the neut. gender. It is indeclinable, and is generally used in the nom. or accus., but is occasionally found in the gen., never in the dat.; cf. Hippol. 1256, οὐδ' ἐστὶ μοίρας τοῦ χρεών τ' ἀπαλλαγῇ.

375. The construction is καὶ τοὺς ἐμὸς (δούλους ἄρχαν) τῶν ἐκείνου (δούλων). πρὸς is here used adverbially, *besides*. Cf. Orest. 622, Μενέλαε, σοὶ δὲ τὰδε λέγω, δράσω τε πρὸς. The prep. ἐν, σὺν, and μετὰ, are also frequently used in this manner: ἐν δ' ὁ πυρφόρος θεὸς σκήψας ἐλαύνει, λοιμὸς ἐχθιστος, πόλιν, Œd. Tyr. 27: ὅδ' ἦν ὁ πράσσων ταῦτα, σὺν δ' ἐγὼ παρών, Aj. 1288. For an instance of μετὰ, cf. the note on line 365.

376. The comparison of ἴδιος is irreg., *ιδιαιτέρος, ιδιαιτάτος*:

ιδιώτερος, ιδιώτατος, only occur in later writers. On the use of *πίφυκα* in the next line, cf. supra 237. The expression *κοινὰ τὰ φίλων* was a common proverb.

378. τοῦς ἀπόντας refers again to Neoptolemus, the sing. for the plur., as above, 359. εἰ μὴ θήσομαι: as *εἰ* introduces a supposition, it can only be followed by the dependent neg. *μή*. εὖ or καλῶς θέσθαι τι means *to arrange* or *manage* a thing well *for oneself*.

379. ὡς ἀρίστα. The particles ὡς, ὅπως, ᾧ, are often joined with the superlative, with words signifying *ability* or *possibility*, ex. gr. ἔφη χρῆναι πληροῦν ναῦς ὡς δύνανται πλείστας, Thucyd. vii. 21. Hence these particles came to be used alone with the superl., where δυνατόν ἐστι must be supplied by the mind; ὡς τάχιστα, *quam oclerrime*, so also ὅτι for ὅ τι (neut.), as ὅτι πλείστοι, *quam plurimi*, which is very common in Xenophon. Matthiæ (624, 3, a) thinks that the phrase arose from the demonstrative οὕτως being supplied by the mind; ex. gr. πόλις εὐδαίμων ὅτι μάλιστα, if fully expressed, would be οὕτως εὐδαίμων, ὡς ὅ τι μάλιστα εὐδαιμόν ἐστι, as in Latin, *felix, quam quod maxime*. But the origin of the phrase was soon overlooked.

380. ἔξανίστω, a shortened form of ἔξανίστασο, by syncope ἔξαν-ίσταο, contract. ἔξανίστω. Both forms are used by the Attic writers, cf. Phœn. 40, ὧ ξένη τυράννοις ἐκποδῶν μεθίστασο. Observe that the midd. ἵσταμαι, besides the pure reflexive sense *to place oneself*, sometimes means *to place for oneself*, *to cause to be placed* or *erected*; cf. supra 55, on the use of the middle voice.

381. ἐκφύγει. We have here a pres., where we might rather expect a fut., especially as we have κτενῶ in the next line. The Greeks, however, often use the pres. in this manner, when the *determination* is present, though the *result* is future. Porson reads ἐκφύξει, but this form of the fut. is very suspicious, the usual forms being φεύξομαι and φενξοῦμαι, as stated before, cf. supra 19.

382. In accordance with the distinction between οὐ and μὴ before stated, we should here expect μὴ θελούσης: cf. infra 386, μὴ λαχοῦσα. But οὐ θελούσης is here regarded as one word, meaning *to be unwilling*, like οὐ φημι, *to deny*, οὐκ εἰώ, *to forbid*: cf. Lat. *nolo*, = *non volo*.

383. The construction is, ἀνάγκη δ' ἐστὶ θατέρῳ δυοῖν λιπεῖν βίον. θατέρῳ, by crasis for τῷ ἐτέρῳ, the tenuis τ being changed into the corresponding aspirate θ, to preserve the aspirate in ἐτέρῳ.

384. πικρός. The radical meaning of this word is *sharp* or *pointed*, not *bitter*. It is connected in derivation with πεύκη, *the fir-tree*, i. e. the *pointed-tree*, or *pricking-tree*, the sounds *eu* and *i* changing from one to the other, as in *πίσσα*, *pix*, which also comes from πεύκη. Hence our word *pike*. See Buttman's Lexil. in voce.

385. *kai* in this line couples the whole sentence that follows it to the preceding sentence. The construction *καὶ, λαχοῦσά τε καθίσταμαι ἀθλία, καὶ μὴ λαχοῦσα καθ...* *δυστ...*, ἀθλία being the nom. sing., as is shown by the accent. λαγχάνω has two forms of the perf., εἰληχα (after the analogy of λαμβάνω, εἰληφα), and λέλογχα which is not however used by the Attic writers.

388. πιθοῦ. Hermann thus distinguishes between πείθου and πιθοῦ: πείθου, *sine tibi persuaderi*; πιθοῦ, *obedi*, with the notion of *instant compliance*. It is usually followed by a dative, as Μητρε, πιθοῦ μοι, Hec. 402. Sometimes the neut. accus. of an adj. is added

to this dat. : cf. Hippol. 1288, *ψευδέσι μύθοις ἀλόχου πεισθεὶς ἀφανῆ, in obscure matters. καίνει.* This verb is a sister-form of *κτείνω, κτανεῖν*, to which it bears the same relation as *πόλις* to *πτόλις*. *ἀντὶ τοῦ, for τίνος* : cf. supra 192. On this use of *ποῖος*, cf. supra 300. *προῦδωκα*, hinc Lat. *prodo*.

390. *ἐπρησα*. *πίμπρημι* and *πίμπλημι* form their tenses in a precisely similar manner. In the compounds of both, whenever a *μ* precedes the first *π*, it is dropped before the second, as *ἐμπίπληθι*, Il. φ'. 311; but it is resumed when the augment intervenes, as *ἐνεπίμπλασαν*. This rule is strictly observed in prose, but the poets observe or disregard it to suit the metre.

391. *ξὺν δεσπόταισι*. We have here another instance of the plur. for the sing. : cf. supra 378 and 359. *κᾶτ'*. On this use of *εἶτα*, cf. supra 218.

393. *φέρει*, 2nd pers. sing. pass. The primitive termination of the 2nd pers. sing. in the pres. pass. was *σαι*, which has maintained itself in the perf. (*τέτυψαι, τέτυπ-σαι*), and in the verbs in *μι*. The common form was obtained thus, *τύπτεσαι*, by syncope *τύπτειαι*, by contract *τύπτῃ*. But the Attics had this peculiarity, that they contracted *σαι* into *ει* instead of *η*. This form is invariably used by the Attic writers, excepting the Tragic poets.

394. *οἶμοι κακῶν τῶνδ'*. The gen. of *the cause*; cf. supra 113. The last syllable in *οἶμοι* may be elided in tragedy and comedy, but only before *ω*.—Liddell and Scott. *πατρις* is here used as a substant.; in Homer it most commonly occurs as a fem. adj., with *γαῖα* or *αἶα*, but he occasionally uses it as a substant.; both uses are known to the Attic writers. On *ἐχρῆν*, in the next line, cf. supra 113.

396. *διπλοῦν*. The multiple numerals *ἀπλόος, διπλόος, η, ον*, &c., have this peculiarity, that they contract *οη* into *η*, and *οα* into *ᾱ*; hence they are declined, *διπλοῦς, διπλῇ, διπλοῦν*, plur. *διπλοῖ, διπλαῖ, διπλᾶ*. These numerals must not be confounded with the compounds of *πλοῦς* (*sailing*), which are of two terminations, as *ἄπλους, ἄπλουν*, neut. plur. *ἄπλοα* uncontracted. Liddell and Scott give *ἄμα* as the prob. root of *ἀπλοῦς*, as Lat. *simplex* from *simul*.

397. *ὀδύρομαι* and *δύρομαι* are used indifferently by the tragic poets, but the derivatives come from the first form, as *ὀδυρμα, ὀδυρμός* : cf. *κέλλω, ὀκέλλω, μόργνυμι, ὀμόργνυμι*. Homer uses *ὀδύρομαι* only. It is used either transitively, as in this passage; or intransitively, and is then followed by the gen. of *the cause*, as Od. δ'. 104, *τῶν πάντων οὐ τόσσον ὀδύρομαι—ὥς ἐνός*, or by *ἀμφὶ* with the accus., as *ἀμφ' ἔμ' ὀδυρόμενοι*, Od. κ'. 486. *ἀτὰρ* is used both in Attic and Epic Greek; *αὐτὰρ* is confined to Epic poetry. *τὰ ἐν ποσὶν, things that lie at one's feet, hence, close at hand, manifest* : cf. Thucyd. iii. 97, *ἵεναι ἐκέλευον ὅτι τάχιστα ἐπὶ τὰς κώμας τὴν δ' ἐν ποσὶν αἰεὶ πειρᾶσθαι αἰρεῖν*. Sophocles uses *τὰ πρὸς ποσὶ* in a precisely similar way; CEd. Tyr. 130, *ἡ ποικιλωδὸς Σφίγξ τὰ πρὸς ποσὶ σκοπεῖν μεθέντας ἡμᾶς τὰφανῇ προσήγετο*. So also *τὰ ἐμποδῶν*, as *ᾱ δ' ἐμποδῶν μάλιστα, ταῦθ' ἤκω φράσων, what is most obvious*. But this latter phrase most frequently means, *what hinders, opposite to τὰ ἐκποδῶν*.

398. *ἐξικμάζω* (*ικμάς, moisture*) means *to draw out the moisture, which does not make any sense*. Liddell and Scott pronounce the

passage to be corrupt. Various emendations have been proposed, as *ἐξιχνάζω, ἐκικμάζω*.

399. *ἦτις*. Translate, *since I am one who*. *ὅστις* is here used in a definite sense, but at the same time there is always a general notion implied, inasmuch as it expresses the class to which a person belongs. For other instances in this play, cf. *supra* 8, and *infra* 592. On the gender of *Ἴλιον*, in the next line, cf. *supra* 102.

401. *ἐπ' Ἀργείων ἔβην*. By *tnesis* for *ἐπέβην*. *ἐπιβαίνειν* is used in this phrase with a gen., dat., and accus. ; ex. gr., *αὐτὸς δ' ἐπὶ νηὸς φοινίσσης ἐπιβάς, ἐκομίζετο ἐς τὴν Ἀσίην*, Herod. viii. 118. Thucydides has *ἐπιβαίνειν ναυσί*, and we have an instance of the accus. in the passage before us. As a general rule, *ἐπὶ* signifies *upon*, and is used with the gen. and dat., after verbs implying *rest*, in answer to the question *where?* and with the accus., after verbs of *motion*, in answer to the question *whither?*

402. *κόμης* is on the principle of the partitive gen., the hair being the part seized hold upon ; cf. Troad. 882, *κομίζετ' αὐτήν, τῆς μαιφονωτάτης κόμης ἐπισπάσαντες*. The *α* is short in all the tenses of *σπάω*. On the construction of *ἀφικόμην*, cf. *supra* 3.

404. *νυμφεύω* is used both transitively and intransitively. 1. Transitively, to give in marriage, as *οὐ γὰρ σε μήτηρ οὐτε νυμφεύσει ποτέ*, Alc. 317. 2. Intransitively, and is usually applied to the woman, as *μήτις τὴν παῖδ' ἐν Αἰδοῦ τήνδε νυμφεύσειν τινί*, Antig. 654 ; but also to the man, as Med. 625, where Medea says to Jason, *νύμφευε*. In the passive voice it is restricted to the woman.

405. *ζῆν*. Some verbs in *aw* take after their contraction *η* for *α*. This is particularly the case in the four following verbs : *ζῆν* (to live), *χρῆσθαι* (to use), *πεινῆν* (to be hungry), *διψῆν* (to thirst). So also *κνάω* (to rub), *σμάω* (to wipe), *ψάω* (to cleanse) are thus contracted by the correct Attic writers. As regards the propriety of writing these words with the *iota subscriptum*, Buttman observes that the omission was formerly general in the infin. of verbs in *aw*, but that correct orthography requires that it should be restored. This verb has two forms of the imperf. : *ἔζων*, from *ζάω*, and *ἔζην*, as if from a form *ζῆμι*. There are also two forms of the imperat. : *ζῶ* and *ζῆθι*. Homer always uses the lengthened Ion. form *ζῶω*.

406. *ὀφθαλμὸς βίου*, the light, or joy of my life ; cf. Choëph. 934, *τοῦθ' ὅμως αἰρούμεθα, ὀφθαλμὸν οἰκῶν μὴ πανώλεθρον πεισεῖν*. In Persia, *ὀφθαλμοὶ βασιλείας*, the king's eyes, were confidential officers, through whom he beheld his kingdom and his subjects. Herod. i. 114.—Liddell and Scott.

407. *μέλλω* denotes to be in the state of a person who intends to do a thing ; and *μέλλεις*, which is formed from it, means constant threatening without execution. The Attics add the temporal augment to the syllabic in the imperf. *ἤμελλον*, like *ἠδυνάμην*, *ἠβουλόμην*. It very frequently (as in this case) takes the *fut. infin.* after it by a kind of pleonasm or redundancy ; but the present or aorist may be used. Hence some editions read *κρανεῖν*. On *ὄνεια*, in the next line, cf. *supra* 251.

409. *εἰ σωθήσεται* is susceptible of a two-fold interpretation, either if he shall be saved, or that he shall be saved ; since *εἰ* is frequently used for *ὅτι* in Attic Greek., especially after verbs expressive of feeling or state of mind, *οὐκ ᾔσχυνθη εἰ τοιοῦτο κακὸν ἐπάγει τῷ*, Demosth.

Meid. 29. It is thus used, especially after *θανυμάζω* : *θανυμάζω εἰ μοι ἀπεσῶσι*, Herod. i. 155 ; cf. supra 206.

411. *χειρία* is in the nom. case, to agree with the subject of the sentence, and is equivalent to *ὑποχειρία*, *placing myself in your power*. It is generally used with a verb ; cf. infra 628, *γυναῖκα χειρίαν λαβών*. The construction of the next line is *ὥστε ὑμᾶς ἐμὲ σφάζειν*. On this use of *ἥδε*, cf. supra 65.

413. *τεκοῦσα* is here used strictly as a participle with the accus. after it ; but it frequently stands alone with the article, both with the masc. and fem., and is used as a substantive for a *father* or *mother* : ex. gr., *τῷ τεκόντι πᾶν φίλον*, CEd. Col. 1108. *μηδ' ὥς περ αὐτῶν ἢ τεκοῦσ' ἀπόλλυμαι*, Alc. 167. *τίκτω* has two futures, *τίξω* and *τέξομαι*, but the latter is mostly used. The forms *τεκοῦμαι* and *τεξοῦμαι* are suspicious.

414. *στείχω* (connected in root with *στίχος*, *στοῖχος*) is found in Herod., but never occurs in Attic Prose. *Αἶδης*, when written as a word of three syllables, has the *tenuis* breathing, *Αἴδης*. In the Epic and Lyric Poets we find a gen., dat., and accus., *Ἀΐδος*, *Ἀΐδι*, *Ἀΐδα*, from an obsolete nom. *Ἀΐς*. Hom. has also *Ἀΐδοςδε* adverbially, and also *εἰν Ἀΐδος*, scil. *οἴκῳ*, Att. *ἐν Αἰδον*. On *ὑπεκδράμης*, cf. supra 338.

415. *μύμνημαι*, perf. pass. from *μυμνήσκομαι*, with the force of a pres., like Lat. *memini*, imper. *μύμνησο*, optat. *μυμνήμην* : cf. Il. ω'. 745, *οὐτὶ κεν αἰεὶ μυμνήμην νύκτας τε καὶ ἡμέρας δακρυχέουσα*, Attic *μυμνοίμην* and *μυμνήμην* : cf. CEd. Tyr. 49, *ἀρχῆς δὲ τῆς σῆς μηδαμῶς μυμνήμεθα*, conj. *μύμνωμαι* : cf. *κέκτημαι*, *I possess*, from *κτάομαι*, *I acquire*, optat. *κεκτῆμην* and *κεκτώμην*, conj. *κέκτωμαι*. *τλάσσει* is the aor. part. from *ἐτλην*. The pres. and imperf. of this verb are wanting. The fut. *τλήσομαι*, and perf. *τέτληκα*, are also in use.

416. On this use of *διὰ*, with the gen. after a verb, cf. supra 95 and 175. Some editions do not place a comma after *πατρὶ τῷ σφί*, but connect these words with *διὰ φιλημάτων ἰών* in construction. In this case *αὐτῷ* must be supplied with *λέγε*. Observe that *ἰών*, though a pres. part., is accented like a 2nd aor.

417. *λείβω*, prop. means to *pour out a libation* : hence *λοιβή*, Lat. *libare* ; cf. *οὐδ' εἶχον μέθυ λείψαι ἐπ' αἰθομένοισι ἱεροῖσιν*, Od. μ'. 362. But it is also used in the same sense as *εἵβω*, in the phrase *δάκρυα λείβειν*, both by Homer and the Tragic Poets : cf. Od. ε'. 84, *πόντον ἐπ' ἀτρυγέτον δερκέσκετο, δάκρυα λείβων*. In the midd. voice it signifies *to flow*, or *trickle* ; so infra 532, *λείβομαι δακρύοις*, *I melt into tears* : Liddell and Scott. For other instances in which *λ* is occasionally dropped (especially in Ionic Greek) at the beginning of a word, cf. *αἰψηρὸς* and *λαψηρὸς*, *ἀχνη* and *λάχνη*, *ἀφύσσω* and *λαφύσσω*. The 1 aor. *ἐλειψα* prop. belongs to *λείβω*, not *λείπω*.

418. *οἱ ἐπραξα*. The pres. form used by the Tragedians is *πράσσω*, in Attic prose *πράττω*. It has both a transitive and intransitive meaning ; the latter especially in the phrases *εὖ* and *κακῶς πράσσειν*, *to fare well* or *ill*. Liddell, however, observes that this usage is strictly transitive, *τὰ αὐτοῦ* being understood, but does not quote any instance where the full phrase occurs. In the older writers the 2 perf. *πέπραγα* was used both transit. and intransit. ; but in Xenophon, and the writers who followed him, *πέπραχα* is transit. and *πέπραγα* intransit. On *ἄρα*, cf. supra 74.

419. The Scholiast explains *αὐτὰ* as *τὰ ὑπ' ἐμοῦ ῥηθὲντα ὑπὲρ τείνων* : but it seems to give a better sense, if we refer it to *τίνα*. On *ἥσσαν*, cf. supra 312. *δυστυχεῖν* and *εὐτυχεῖν* ascribe failure or success to chance or fortune, whilst *εὖ* and *κακῶς πράσσειν* speak of them as resulting from our own good or bad conduct. *εὐδαιμονεῖν* has reference both to external prosperity and internal or mental happiness. Aristotle, in his definition of *εὐδαιμονία*, makes the former a necessary adjunct to the latter.

421. The 1 aor. *ἤκουσα*, coupled with *ἀκούσασα*, implies, "*I pitied you as I listened to you*;" the pres. *οἰκτεῖρω* would mean, "*I pity you now that I have heard you*."

422. *θυραῖος*. This is another adj. which fluctuates in usage between two and three terminations. It is here opposed to *οἰκτεῖος*, but it frequently means nothing more than *out of doors* or *absent*: cf. Aj. 793, *οὐκ οἶδα τὴν σὴν πρᾶξιν, Αἴαντος δ' ὅτι, θυραῖος εἶπερ ἔστιν, οὐ θαρσῶ πέρι*. Observe the transition from the plur. to the sing., as supra 180, *στέργουσιν, ὅστις*.

424. The 1 aor. *ἀπηλλάχθην* is always used by Herod., and it is found in the Tragedians more frequently than the 2nd aor. *ἀπηλλάγην*, which is used in common Attic Prose.

425. *λάβεσθε*. Many verbs, which require an accus. in the active voice, take a gen. in the middle, but with a change of meaning, which it is sometimes very difficult to translate: ex. gr., *μεθίημι σέ, I let you go*; *μεθίημαι σοῦ, I let myself go from you*; *βρετίων ἔχισθαι, to hold ourselves by the statues*, i. e. *to cling to*. So *λάβεσθε* in this passage. This verb is found in the active with the gen., which denotes *the part taken hold of*, as *λαβεῖν τῶν ποδῶν*, but in this case an accus. must also be understood. *μοι* is frequently used in this expletive sense by the Tragedians, and answers to our use of *me* in old English, as "*Saddle me the ass*," i. e. "*Saddle the ass for me*:" cf. Ed. Tyr. 2, *τίνας ποθ' ἴδρας τάσδε μοι θαύζετε*; *ἀμφελίξαντες*, in prose *ἀμφελίξαντες*. *ἐλίσσω*, *ἐλιξ*, *ἐλλέω*, were all formerly written with the digamma, and in this we may easily trace the derivation of the Latin *volvo*, and the English *wheel*. *ἐλίσσω* (Ionic and Epic *ἐλίσσω*) takes the augment *ε*: it has two forms of the perf. pass., *ἐίλιγμα* and *ἐλήλιγμα*: but observe that the latter is not augmented with *ε*, nor does the reduplication admit of the aspirate.

426. *ἀκούσεται*. The fut. act. *ἀκούσω* is not used by any pure Attic writer. The pass. takes *σ*, and the perf. pass. is formed without reduplication, *ἤκουσμαι, ἠκούσθην*. Verbs of *perceiving* and *hearing* (*ἀκούω, αἰσθάνομαι, &c.*) usually govern a gen., though sometimes an accus. If both the *person* and *thing* are expressed, they take the gen. of the person, and the accus. of the thing; ex. gr. *ταῦτα δ' ἰγὼν ἤκουσα Καλυπτοῦς ἠυκόμοιο*, Odyss. But in Prose there is frequently a prep., as *ἐκ, ἀπὸ, παρὰ, πρὸς*, to express the person from whom any thing is heard: cf. Thucyd. i. 125, *οἱ δὲ Λακεδαιμόνιοι, ἐπειδὴ ἀφ' ἀπάντων ἤκουσαν γνώμην*.

427. Observe that the accent of *ἰγὼ* is thrown back in consequence of the particle *γὰρ* being appended to it.

428. *ὑπήγαγον*. The prep. *ὑπὸ* in this composition signifies *by craft*: cf. Herod. ix. 94, *ταύτῃ ὑπάγοντες αὐτὸν, fallentes eum hanc ratione*, ubi dein *ἐξαπατηθεὶς* dicitur is quem illi *ὑπήγαγον*. Schweig. Another technical sense of *ὑπάγειν* is to bring a person before a

tribunal, ὑπὸ τὸ δικαστήριον : ex. gr. θανάτου ὑπαγαγὼν ὑπὸ τὸν δῆμον Μιλτιάδεα, Herod. vi. 136.

430. ἔχειν is frequently used intransitively in the sense of *being in a state or condition*, especially after adverbs of manner, as εὖ, καλῶς ὡδ' ἔχειν, and is sometimes followed by a gen., as καλῶς ἔχειν μέθης, *to be in a tolerable state of drunkenness*, Herod. v. 20. Hence ἔξις, *a habit*. ἐπίσταμαι is distinguished from ἐφίσταμαι, the proper compound of ἴσταμαι, by the temporal augment, and by the aor. (ἤπιστήθην) retaining the η of the formation before the θ. The usual form in the imperat. is ἐπίστω : ex. gr. καὶ τοῦτο ἐπίστω, ἔφη, ὦ Κῦρε, Xen. Cyr. iii. 2 ; cf. the note on ἀνίστω supra 380.

432. ἦν τε. In the old language there were no relative pronouns, but the particle τε was added to demonstratives to give them a relative force, as ὅς τε, ὅσος τε. The same thing was frequently done in the case of adverbs, as ἐνθα τε, ἐπεὶ τε, &c. Remains of this usage may still be traced in Attic Greek in the phrases οἷός τε, ἐφ' ᾧ τε, ὥστε, and ἦν τε.

433. ἔρπω (Lat. *serpo* and *repto*) is only used in the pres. and imperf., and is augmented with εἰ. The 1 aor. is supplied by ἐρπύζω, as ἔλκω, ἐἴλκυσα. It is sometimes followed by a kind of cognate accus. : cf. Aj. 287, ἑμαίερ' . . . ἐξόδους ἔρπειν κενάς. On the form γεγῶσα cf. supra 320.

434. ὑβρίζειν εἰς ἐλευθέρους. With equal propriety we might have ὑβρίζειν ἐλευθέρους, this verb being both active, with the accus., and neuter followed by εἰς with the accus. In Attic Prose the usage with εἰς is more common. In the Athenian law ὑβρίζειν denoted all serious violence offered to the person : cf. Demosth. Meid. 60, ἰάν τις ὑβρίσῃ εἰς τινα, ἢ παῖδα, ἢ γυναῖκα, ἢ ἄνδρα, &c.

435. ὑπῆλθες, *to creep into a person's good graces* ; hence *to entrap* ; with an accus. of the person : cf. Ed. Tyr. 386, λάθρα μ' ὑπελθὼν ἐκβαλεῖν ἡμείρεται. On the force of ὑπὸ see above the note on ὑπήγαγον, 428.

438. Τροίᾳ is the dat. depending upon παρὰ, which must be supplied from the preceding line. ἀντιδρᾶν is here used absolutely, but it is sometimes followed by an accus. : cf. Ed. Col. 1191, κείνον ἀντιδρᾶν κακῶς.

439. τὰ θεῖα, *jus divinum* : cf. Phil. 452, ὅταν τὰ θεῖ' ἐπαινῶν τοὺς θεοὺς εὕρω κακοὺς. The phrase ἔχειν δίκην usually means *to have one's punishment*, as Plato, Repub. 529, c : δίκην, ἔφη, ἔχω, ὁρθῶς γάρ μοι ἐπέπληξας. But here it seems to mean, *to have the power of inflicting punishment*.

440. ὅταν, compounded of ὅτε ἂν, *whenever*, indef. like ὅς ἂν. Hence Wolf always writes it ὅτ' ἂν. It refers to a future contingency, and therefore requires the subjunctive. οἶσομεν, fut. of φέρω, which forms its tenses from three different stems or roots. There is an imperat. οἶσε, οἶσετε, &c., with the force of a pres. or aor. used both by the Epic and Attic Poets : cf. Od. χ'. 106, οἶσε θίων, εἴως μοι ἀμύνεσθαι παρ' δῖοι. Aristoph. Bat. 482, ἀλλ' οἶσε πρὸς τὴν καρδίαν μου σπογγίαν. Now, as it is contrary to all analogy to suppose an imperat. of the fut. tense, it is better to derive this imperat. from a new theme arising out of the future, cf. ἰδύσετο and ἰβήσετο, which must be accounted for in a similar manner.

441. νεοσσός (νέος) properly denotes *the young of a bird* ; cf. Il. β'.

311, *ἐνθα δ' ἔσαν στρουθοῖο νεοσσοί, νήπια τέκνα*. But it frequently denotes young children; so Alc. 403, *ὃ σὸς ποτὶ σοῖσι πτέρων στόμασι νεοσσός*. *ὑπὸ πτερῶν*, from beneath my wings. Some editions read *ἀπὸ*, but there is no occasion for any alteration, as *ὑπὸ* frequently has this force, especially after such verbs as *ἐρύεσθαι*, *ἀρπάζειν*, *λύειν*: cf. Od. δ'. 39, *οἱ δ' ἔκπους μὲν λῦσαν ὑπὸ ζυγοῦ ἰδρώνοντας*.

443. "*Why do I lament over thee?*" since Hermione cannot be so cruel as to destroy thee. But the reading *σ' οὐ καταστίνω* gives perhaps a more natural sense, and this verb takes either the gen. or accus. indifferently: cf. CEd. Col. 1440, *καὶ τίς ἂν σ' ὀρμύμενον ἐς προὔπτον Ἀἰδὴν οὐ καταστίνωι, κάσι*; The next line is spoken ironically.

445. *ἐχθιστοὶ βροτῶν*. On this construction cf. supra 319. *ἐχθρός* is compared regularly, *ἐχθρότερος*, *ἐχθρότατος*: but the irreg. comparison, *ἐχθίων*, *ἐχθιστος*, was in more common use. For other instances of a similar kind, cf. *αἰσχροῦς*, *αἰσχίων*, *αἰσχιστος*: *κυδρός*, *κυδίων*, *κυδιστος*: *μακρός*, *μάσσων*, *μάκιστος* (Hom. *μήκιστος*): *οἰκτρός*, *οἰκτιστος*. The two last are also compared regularly. In the following lines we must bear in mind that this Play was written during the Peloponnesian war, when the passions and hatred of the Athenians were excited to the highest pitch against the Lacedæmonians. See Carr's Greece, pp. 317—326.

446. *βουλευτήριον* properly denotes a *council-chamber* or *court-house*, as infra 1097. It seems here to be used for *βουλευτήρ*, though this usage has not been noticed by Liddell and Scott. *ἐναστήριον*, which means a *bed-chamber*, is similarly used for a *wife* in the Orest. 590, *μένει δ' ἐν οἴκοις ὕμεις ἐναστήριον*.

447. A similar use of *ἀναξ*, a *master*, occurs in the Persæ, 378, *πᾶς ἀνὴρ κόπης ἀναξ ἐς ναῦν ἐχώρει*, where Bp. Blomfield, in his Glossary, translates *ἀναξ*, *ourator*. *μηχανορ*. . . So Sophocles, CEd. Tyr. 387, *ὕφεις μάγον τοιόνδε μηχανορράφον*. Observe that *μηχανή* generally changes *η* into *ο* in composition, as *μηχανοποιός*, *μηχανοουργός*. As regards the peculiarity of accent cf. infra 1116.

448. *περίξ* is used (especially by Herod.) both as a preposition and an adverb,—1. as a prep. with the gen.: ex. gr. *περίξ αὐτοῦ φοίνικες πεφύκασι*, ii. 91; 2. with an accus., *περίξ αὐτὸν δάφναι ἐστᾶσι*, iv. 15; 3. as an adverb, *περίξ ὑπορύσσοντες τὸ τεῖχος*, v. 115. It is here used metaphorically, in a *round-about manner*, or, as the Scholiast explains it, *μη κατ' εὐθείαν φρονούντες*.

450. These charges are borne out by history. Thus, in Thucydides, iii. 68, we read of the Lacedæmonians massacring 825 Athenians and 200 Platæans in cold blood; and in iv. 80, we read of the massacre of 2000 Helots. Aristophanes describes them as *αἰσχροκερδεῖς*, Pax, 622: *κάνειπειθον τῶν Λακῶνων τοὺς μεγίστους χρήμασιν*. οἱ δ' ἄρ' ὄντες *αἰσχροκερδεῖς* καὶ *διειρωνόξενοι*. ἀλλὰ μὲν, ἀλλὰ δὲ is used like the Lat. *alius—alius*: other idiomatic uses are *ἄλλος καὶ ἄλλος*, *one or two*; *ἄλλος ἄλλο λέγει*, *alius aliud dicit*. It is sometimes interchanged with *ἕτερος*, as Iph. Taur. 962, *ἐγὼ μὲν θάτερον λαβὼν βάθρον, τὸ δ' ἄλλο πρίσβειρ' ἤπερ ἦν Ἐρινύων*.

454. *οἶδομαι*. *δοκίω* forms its tenses from ΔΟΚΩ, as *δόξω*, *ἔδοξα*, but takes its perf. from the passive, as *δέδογμαι*, *I have seemed*. The reg. formation *δοκέω*, *ἔδεκησα*, belongs to the Poets. Thus we find *δεδόκημαι*, Med. 763, *ἐπεὶ γενναῖος ἀνὴρ, Αἰγεί, παρ' ἱμοὶ δεδόκησαι*,

which must be carefully distinguished from the Epic *δεδοκημένος*, *expecting*, from *δέκομαι*, another form of *δέχομαι*. *ἀπώλεσεν*. Porson observes that the old Attic writers never use a plural verb with a neuter plural nom. case, unless when speaking of living things.

455. *ἀναλώθη*. The pres. in use of this verb is *ἀναλίσκω*, imperf. *ἀνήλiskon*. The older form *ἀναλώω* is found in Thucyd. and the dramatic Poets, imperf. without aug. *ἀνάλουν*: Thucyd. viii. 45, *τὰς δ' ἄλλας πόλεις ἐφ' ἂδ' αἰεὶ ἐς Ἀθηναίους πρότερον ἢ ἀποσπῆναι ἀνάλουν*. The other tenses are formed entirely from *ἀναλώω*, as fut. *ἀναλώσω*, whilst the aor. and perf. have sometimes the aug. and sometimes not: thus the Attic aor. is *ἀνάλωσα* without the aug., in the non-Attic writers sometimes *ἀνήλωσα*, sometimes *ἠνάλωσα*: so also the Attic perf. is *ἀνάλωκα*, the non-Attic *ἀνήλωκα* and *ἠνάλωκα*, perf. pass. *ἀνάλωμαι*, 1 aor. *ἀναλώθην* and *ἀνηλώθην*. This verb is distinguished from *ἀλίσκομαι* by the second *a* being invariably long.

457. *χερσαίου*, scil. *στρατιώτου*, alluding to the Greeks having been frequently driven to their ships for refuge by Hector. According to the analogy of derivation, we should have expected *χέρσαϊος* to come from a substantive, *χέρση*, as *ἀγοραῖος* from *ἀγορά*: but *χέρση* is not found even as the fem. of the adj. *χέρσος*, which is of two terminations. On the form *δορί* cf. supra 14.

458. *γοργός* (akin to *ὄργη*, Lat. *torrens*), used also in the compounded forms *γοργῶψ*, *γοργωπός*, *γοργῶπις*: cf. Prom. 356, *ἐξ ὀμμάτων δ' ἤστραπτε γοργωπὸν σέλας*. The oldest form of the word is the prop. name *Γοργώ*. "Homer speaks of an object of terror, which he calls Gorgo, and the Gorgeian head. He places the former on the shield of Agamemnon, Il. λ'. 36; and, when describing Hector eager for slaughter, he says that he had 'the eyes of Gorgo and of man-destroying Ares.' The Gorgeian head was on the Ægis of Zeus, and Ulysses fears to remain in Erebus, lest 'Persephoneia should send out the Gorgeian head of the dire monster against him.' Od. λ'. 633."—Keightley's Mythology.

460. *γλώσσης* is in the gen. governed by the verbal adj. *ἀθώπνυτον*. Even if the *a* privative be withdrawn, the Greek language will admit of a gen. after a simple participle, as Eurip. Elect. 123, *σᾶς ἀλόχου σφαγείς*, and Orest. 497, *πληγείς θυγατρὸς τῆς ἐμῆς ὑπὲρ κᾶρα*: and, in fact, the *a* priv. cannot determine the use of the gen. or any other case. But Matthiæ observes that the Tragedians especially use ads. compounded with *a* priv., in which the idea is implied generally, which is more specifically expressed by the subjoined genitive, as *ἄσκενος ἀσπίδων*, i. e. *ἀνευ ἀσπίδων*, Soph. Elect. 36: *ἀνατος κακῶν*, Ed. Col. 786. Cf. the remarks on *a* in composition, supra 158.

461. *πίφνης*: cf. supra 237. On the ellipse of the prep. before *Τροίᾳ* cf. supra 438, and on this use of *πράσσω* cf. supra 418.

463. *Do not at all (μηδὲν) boast of this.* *αὐχεῖν*, akin to *καυχάομαι*, though it frequently has no stronger meaning than to *speak, to declare*, as Agam. 1497, *αὐχεῖς εἶναι τόδε τοῦργον ἐμόν*. It is generally used as a verb neut. without an accus. case: cf. Hippol. 956, *ἤδη νῦν αὖχεται πράξιας*. Observe that the Aoristus Æolicus is only used by the Attic writers in the 2nd and 3rd person sing., and in the 3rd pers. plur. Supply *κακῶς* with *πράξιας*.

464. *ἐπαινίσω. αἰνίσω, αἰνίσω, ᾔνεσα, perf. ᾔνεκα, perf. pass.*

ῥνῆμαι, ῥνίθην. Also *αινήσω, ῥνησα*, in the Epic Poets and Pindar. So also *δῖω* (to *blind*), *αἰρέω, ποθέω*, and many others, inflect some of their tenses regularly with *η*, but others with *ε*. Passow observes that *αἰνέω* is seldom, if ever, found in good prose writers, but always *ἐπαινέω*. The fut. *ἐπαινέσομαι* is more usual than *ἐπαινέσω* in Attic Prose.

465. *ἀμφιμάτορες* denote *brothers and sisters by different mothers*, as *ἀμφιπάτορες* by *different fathers*. *ἀμφί*, in composition, constantly has the sense of *double*, as *ἀμφίστομος*, *double-mouthed*, applied to a tunnel, *ὄρυγμα ἀμφίστομον*, Herod. iii. 60, *ἀμφίγλωσσος*, *double-tongued*. On the form *ἔριν* cf. supra 362.

469. Heath thus explains this difficult passage, *στεργέτω μοι πόσις τὴν μίαν εὐνὴν ἀκοινώνητον ἀνδρὸς, ἐμοῦ scilicet. Marius mihi sit contentus in nuptiis uno thalamo, thalamo scilicet, mariti mei non alii feminae communicato, εὐνὴν depending on στεργέτω (on this use of *στεργεῖν*, cf. supra 180), and ἀνδρὸς being added to εὐνάν by way of further defining it. Musgrave considers ἀνδρὸς to be redundant, and Brunck omits it altogether. The Scholiast understands ἀκοινώνητον ἀνδρὸς to mean *σώφρονα, chaste*, and in support of this construction ἀθώπνευτον γλώσσης might be adduced; cf. supra 460.*

471—5. *ἐνὶ* is properly an Ionic form of *ἐν*, though used by the Attic poets. *δίπτυχος* from *δις* for obsol. *δύς* (*δυό*), and *πτύχη, πτύσσω*: cf. Lat. *duplex* from *plico*. The sentiment is a sneer at the form of government at Sparta, where the executive was divided between two kings. *ἀμείν... φέρ...* On this construction cf. supra 291. *ἄχθος* is in the nom. in apposition with the preceding sentence: cf. supra 396.

476. The construction and meaning of this passage seems to be, *Μοῦσαι τε φιλ... κραίν... ἔρ... δυοῖν τεκτόνοιν ὑμ... , συνεργ... , to bring to pass, rivalry between two artists of song, who are joined together in the same work, συνεργάταιν being in apposition with τεκτόνοιν*. Pindar, Nem. 3, 7, has the expression *τέκτονες κώμων, craftsmen of festive odes*. *κραίνω* is used both transitively, *to bring to pass*, as in this place, and intransitively, with a gen., as *δοκοῦντ' ἐμοί, δοκοῦντα δ' ὃς κραίνει στρατοῦ*, Aj. 1050, in the sense of *to govern*, and also with a cognate accus., as *καὶ σκῆπτρα κραίνειν καὶ τυραννεύειν χθονός*, CEd. Col. 449. Homer generally uses the lengthened form *κραίαινω, κρήνηνον*, &c. *φιλέω* is here equivalent to *εἰθθα*: cf. the use of *amo* in Lat.: "Aurum... perrumpere amat saxa potentius. Ictu fulmineo," Hor. Od. iii. 16.

480. *κατὰ πηδαλίων*. Reiske proposes to read *κατὰ πηδάλιον* or *κατὰ πηδαλίω*, because *κατὰ* with the gen. denotes *motion downwards*. But may not the expression have reference to the posture of the steersman stooping over the helm? *πραπίδες* like *φρήν* (with which it is connected), properly denotes *the midriff*; hence the *understanding*, that being thought the place where the understanding was situated. In the same way *σπλάγχνα* is used for *compassion*: cf. the use of *præcordia* in Latin: "Aperit præcordia Liber," Hor.

482. Adj. in *οος* make the fem. in *η*, as *ὀγδοος, ὀγδόη, ὀγδοον, θοός, θοή*. But when *ρ* precedes they make the fem. in *α*, as *ἀθρόος, ἀθρόα*. It is used, though very rarely, as an adj. of two terminations, and in old Attic we find *ἄθρους, ἄθρουν*.

484. The verb *ἴσσι* must be supplied after *ἃ δύνασις*: *ἃ* is the

neut. plur. The sentiment is τὸ αὐτοκρατῆ εἶναι φρένα ἐνδς, Pflugk. δύνάσις is formed from the 2nd pers. δύνασαι, as δύναμις from δύναμαι: cf. Antig. 952, ἀλλ' ἂ μοιριδία τις δύνασις δεινά. μέλαθρον properly means the *ceiling of the roof*, or a cross-beam supporting it: cf. Od. θ'. 279, πολλὰ δὲ καὶ καθύπερθε μελαθρόφιν ἱεκέχυντο, scil. δίσματα. But in the tragic poets it is frequently used like the Lat. *tectum*. It is connected with μέλας, as *atrium* with *ater*. πόλις is the open form in the Doric and Ionic dialect, which is contracted πόλις. The Attic form would be πόλεις.

485. θέλωσι, *men wish*: cf. the use of *ut perhibent* and *fertur* in Lat. The Scholiast explains εὐρεῖν καιρὸν by εὐτυχίας καὶ εὐκαιρίας λαβεῖσθαι.

486. After ἡ Λάκαινα, θυγάτηρ must be supplied, if it be referred to Hermione, or γυνή alluding to Helen. We may here observe that it is a principle of Greek syntax only to allow of an ellipse in cases where the words omitted are easily supplied from the nature of the proposition, or from the context. Μενέλα, Doric gen. from a form Μενέλας: cf. note on βούτα, supra 280.

488. Liddell and Scott translate this, "*she braved all for an adulterous bed*," and quote our colloquial expression "to go through fire and water" for a thing. A similar phrase occurs in Eur. Elect. 1182, διὰ πυρὸς ἔμολον ἂ τάλαινα ματρὶ τῷδε. ἕτερος, *alter*; ἄλλος, *alius*: so *adulter* from *alter*, a *second husband*. ἕτερος sometimes means *strange, unnatural*: cf. Agam. 151, σπειδομένα θυσίαν ἑτέραν, ἀνομον, ἀδαιτον.

489. κόρη, which strictly means a *young unmarried female*, is sometimes used with the same latitude as *puella* in Latin.

490. ἔριδος ὑπὲρ, *by reason of, because of*. For similar uses of ὑπὲρ cf. Eur. Supp. 1125, βάρος μὲν οὐκ ἀβριθὲς ἀλγίων ὑπὲρ. Hippol. 159, λύπη δ' ὑπὲρ παθίων εὐναία δίδεται ψυχάν. The prep. ὑπὸ is more common in this sense. Homer has ὑπὲρ in the expression ὑπὲρ ἀλός.

491. ἀχαρίς is here used in the sense of *thankless, ungrateful*, like ἀχάριτος or ἀχάριστος. In the compar. it makes ἀχαρίστερος: cf. Phoen. 1757, χάριν ἀχάριτον ἐς θεοὺς διδοῦσα. πότνια (in the Epic poets sometimes πότνα) is used both as a substant. and adj., though the form πότνιος never occurs. Observe that the fem. in *a* of adj. is always long except in διᾶ, μιά, πότνια, and some adj. in *eios*. In conformity with the quantity, the accent also is thrown back.

493. The substant. μετατροπή is not very common, but we frequently find the adj. μετάτροπος in this sense: cf. Eur. Elect. 1147, ἀμοιβαί κακῶν μετάτροποι πνέουσιν αἶραι δόμων, and Hesiod has μετάτροπα ἔργα τελεῦσι, Theog. 88; Homer uses παλίντιτος—αἱ κί ποθι Ζεὺς δῶσι παλίντιτα ἔργα γενέσθαι, Od. α'. 379. On the force of ἔπειμι cf. the note on μέτειμι, supra 260.

494. καὶ μὴν. This formula is constantly used to notice the entrance of a fresh person on the stage; so infra 545, καὶ μὴν δέδορκα τόνδε Πηλεῖα πέλας. σύγκρατος, from συγκεκράσθαι, denotes *united in the closest bonds of affection*: cf. Xen. Cyrop. i. 4, 1, τοῖς ἡλικιώταις συνεκίκρατο. For an illustration of this use of ζεύγος, cf. note on ἄρμα, supra 277.

499. λεχίων. Observe that the Attic writers never neglect the contraction in words of this declension, except in the gen. plur. But they frequently use ἀνθίων, κερδίων, τριηρίων, &c., and in the

gen. of Ἄρης, Ἄριος: cf. Eur. Elect. 950, τὰ γὰρ τέκν' αὐτῶν Ἀριος ἱκεκρεμάννυται.

500. οὐδέν, in no respect; the accus. of the indirect or more remote object, which is usually explained by the ellipse of κατὰ. μετέχειν admits of the following constructions: 1. the gen. only, which is the most common usage, as μετεσχέκατε τῆς ὕβριος, Herod. iii. 80; 2. the accus., as μοῖραν τιμῶν μετέχοντες, id. iv. 145; 3. the gen. of the thing and the dat. of the person, to share a thing with a person, as πόνων πλείστων μετέσχον εἰς ἀνὴρ Ἡρακλῆει, Heracl. 8. Or the accus. of the thing may be substituted in this last construction, according to the analogy of the second instance. It is here used absolutely, unless οὐδέν be considered as the direct object.

501. αἰτιος, causing ill to a person, hence guilty, or deserving blame, but sometimes used in a good sense. It is usually followed by a gen. of the thing and a dat. of the person; but the infin. without τοῦ is substituted by Herod. for the gen., ex. gr. τοὺς ἐτησίας ἀνέμους εἶναι αἰτίους πληθεῖν τὸν ποταμόν, ii. 20.

503. On the form κεκλημένα cf. supra 122. κατὰ γαίης. κατὰ with the gen. denotes motion downwards from above; with the accus. motion over any space. From these primary or physical distinctions, all the metaphorical ones may be easily deduced.

505. πτέρυγι. Μεταφορικῶς. ἀπὸ τῶν ὀρνίθων, ἀντὶ τοῦ ὑπὸ τὴν σὴν μασχάλην, Schol. It is used for any thing that protects like wings. δαίος. Ionic and Hom. δήιος, sometimes contracted by the Attic writers into δᾶος, from δαίω, to burn, is divided in meaning between hostile and miserable; but the latter sense is peculiar to the Attics; and it may be further observed, that when it has this meaning they always employ the open form δαίος: cf. Aj. 784, ὦ δατα Τέκμησσα, δύσμορον γένος.

507. κράντωρ is derived from κραίνω in its secondary and intransitive sense: cf. supra 476, "Intelligendi sunt cives Phthiae," Pflugk.

509. μόλις. This aor. comes from a pres. βλώσκω, which, though not in use, is found in several old indices. This pres. again comes from a root μολ-, according to a rule laid down by Buttmann, that βρ and βλ frequently come from μ, followed by a vowel before ρ or λ, as βροτός from μόρος, of which Callimachus uses a sister form μορτός, whence the Lat. mortuus. Similarly, μαλακός, soft, comes from βλάξ, sluggish, and βλίττειν, to take honey, from μέλι. See Buttmann's Lexilogus, pp. 84, 189.

510. κείμει, an old perf. with a pres. force, I have laid myself down, I lie, only occurs in the pres., imperf., and fut. The optat. is κεοίμην, and the conjunct. κίωμαι. Buttmann derives κείμει from κίω or κείω; but, as both these forms have a desiderative force, to wish to lie down, it would seem more according to analogy to consider them as derivatives and not as primitives. On the form κείσει in the 2nd pers., cf. supra 393.

511. On μαστός, cf. supra 224. The dative is here used after ἀμφι, because it follows a verb implying rest; but it is very difficult to draw a distinction between ἀμφι with the gen. and dat. after verbs of place in post-Homeric Greek; in this signification Homer only uses the dative. When the accus. is used both in Homer and in later Greek, there is generally an idea of motion implied, as Od. κ'. 365, ἀμφι δέ με χλαῖναν καλήν βάλεν ἡδὲ χιτῶνα: cf. supra 147.

513. ὥμοι, cf. supra 113. τί πάθω; *What is to become of me?* an expression of despair. This question in Greek can be asked in three different ways, but with different shades of meaning, ex. gr. 1. ποῖ τρέψομαι; simply asks a question; 2. ποῖ τραποίμην ἄν; asks for information, supposing that there may be some place of refuge; 3. ποῖ τράπωμαι; *whither am I to betake myself?* implying that there is no place.

515. καὶ γάρ, for *truly*, used to strengthen a proposition which is yet tolerably certain without it (Liddell and Scott), as well as to introduce a reason for something that precedes. καὶ γάρ δὴ is a still stronger form of expression, as Il. π'. 810, καὶ γάρ δὴ ποτε φῶτας λίσκοι βῆσεν δφ' ἵππων.

516. δύο—θύσκετε. As the *dual* is not a necessary grammatical form, any proposition about two objects may be expressed in the *plur.*, and, when the subject is in the *dual*, the verb may yet be in the *plur.*, and vice versa. The construction with the particip. also shares the license of the verb, as νῶ—δείσασαι ἀνεπηρόδησαμεν, Ransé, 573. δύο.... "Αἰδῆς ψυχὰς—σὺν ἄν ἔσχεν, ὁμοῦ χθονίαν λίμνην διαβάντε, Alc. 902; where we observe a variation of *gender* as well as of *number*. Observe that the form δύο is never used by the Tragedians. δισδός (Ionic διζός) from δις for obsolet. δύς, δύο.

519. Observe the strong antithetical force of μέν and δέ in this passage, answering to our *on the one hand, and on the other hand*.

521. ἔχθρους ἔχθρων. Brunk interprets this passage, καὶ γάρ ἀνοία μεγάλη ἔχθρων ἴστε, λείπειν ἔχθροῦς. But ἔχθροῦς ἔχθρων may mean *deadly or implacable enemies*, after the analogy of κακά κακῶν, *the greatest possible evils*: cf. CEd. Col. 1237, ἵνα πρόπαντα κακά κακῶν ξυννοικί. A third meaning that has been given to the words is *the children of enemies*, who are therefore enemies themselves; founded upon the proverb, νήπιος, ὃς πατέρα κτείνων παῖδας καταλείπει, Rhet. 1, 15. The second meaning is the best. Pflugk translates it, "hostes eosdemque hostibus natos."

522. ἔξδν may be considered either as the *accus. absolute*, or the *nominativus pendens*. This construction is common in the case of verbs that are used impersonally, especially with ἔξδν, παρδν, δεδν, ἦκον, and δοκοῦν: cf. Alc. 291, καλῶς μὲν αὐτοῖς καθανεῖν ἦκον βίου.

523. ἀφελίσθαι. The non-Attic writers formed the 2 aor. midd. of this verb in αμην instead of ομην, and wrote ἀφείλατο instead of ἀφείλετο. On this point Buttmann observes that the Alexandrian dialect formed of several verbs an aor. in α, which have commonly only the 2 aor. in ον, ex. gr. εἶδα for εἶδον, ἔλιπαν 3rd pers. plur. for ἔλιπον, &c. So also, in ἄλλομαι, practice wavers between ἡλάμην and ἡλόμην. Homer only uses the syncopated aor. ἄλτο with the soft breathing. The Alexandrian dialect was so called from Alexandria, which became the principal seat of Grecian literature and civilization subsequently to the conquest of Greece by the Macedonians. εἶθε. According to the general rule of accentuation, we should expect this word, which is merely εἰ lengthened, to be accented *properispomenon*, εἶθε. The Greeks express a wish either with the optative alone, as θάνοιμι μητρὸς αἰμ' ἐπισφάξας' ἐμῆς, Eur. Elect. 281, or joined with the particles εἰ, εἶθε, εἰ γάρ, &c., as in this passage. The past tenses of the indic. with εἶθε are used to express a wish supposed to be impossible.

527. παράτροπος is here used *actively*, and the gen. μόρου is dependent upon it; so also ἀπότροπος in Phoen. 586, ὦ θεοί, γένοισθε τῶνδ' ἀπότροποι κακῶν. But generally these adj. bear a *passive* signification, as τὸν ἀπότροπον ἀίδηλον "Αἰδαν, Aj. 607. So also παλίντροπα ὄμματα, Agam. 777. The two meanings of μέλος, a *limb*, and a *song*, are connected by the idea of *symmetry of parts*. Liddell and Scott.

529. λίσσομαι: fut. λίσσομαι, 1 aor. ἐλίσάμην, 2 aor. ἐλιτόμην. The form λίσσομαι also occurs as a pres., and is peculiar in containing the root (λιτ) from which the 2 aor. is formed. γούνασι. γόνυ makes gen. γόνατος, &c., as if from a form γόνας. The Ionians have γούνατος, &c., and the poets γουνός, γουνί, plur. γούνα, γούνων. According to Porson, the Ionic forms admissible in the Tragedians are ξείνος for ξένος, μῦνος for μόνος, γούνατα for γόνατα, κούρος for κόρος, and δουρί for δορί: cf. note on δόρυ, supra 14, which is similarly inflected.

530. χρίμπτων. This verb is either used intransitively, as in this passage, or transitively, as ὑπ' ἐσχάτην στήλην ἐχρίμπτ' αἰε σύριγγα, *he ever kept bringing the aule near to the post*, Soph. Elect. 721.

531. ἀνές θάνατόν μοι. "Remitte mihi mortem, libera me mortis periculo."—Pflugk. *Remit sentence of death to me, i. e. let me live.*—Liddell and Scott. ἀνέμμι admits of various constructions according to its significations, which spring from the radical ideas, *to send up or forth*, and *to let go*. It is used both transitively and intransitively. We find the part. of the perf. pass., infra 727, used *adjectively* in the sense of *loose, lax*; and Thucydides, v. 9, uses it in the same way in the expression, τὸ ἀνέμμενον τῆς γνώμης.

532. στάζω is here used intransitively; it is also used transitively, as κατ' ὀμμάτων στάζεις πόθον, Hippol. 526. Observe that verbs in ζω (Doric σδω) form the fut. in σω when δ appears in the *pure theme*, as φράζω (ΦΡΑΔΩ), φράσω: but when γ is found in the root, the fut. is formed in ξω, as κράζω (ΚΡΑΓΩ), κράξω. Some few verbs seem to waver between the two formations, as παίζω has παίσα and παίξα in the 1 aor. Others again have γγ as their characteristic in the *pure theme*, as πλάζω, πλάγξω. λισσάς. This is a peculiar fem. form of λισσός, derived from the Epic λῖς, and connected with λείος. Λῖς, however, is sometimes regarded as a shortened form of λισσῆ, in the same way as δῶ is shortened from δῶμα. It is observable that λῖς, λισσῆ, and λισσάς, are always found joined with πῖτρα.

536. μῆχος is an old poetic form, from which the later μηχανή is derived. Æschylus uses a form μῆχαρ, as πικροῦ χείματος ἄλλο μῆχαρ, Agam. 199. We find μῆχος in Herod.: ἐπεὶ τε κακοῦ οὐδὲν ἦν σφι μῆχος, iv. 151. ἐξανύσωμαι. The subjunct. is again used as expressive of *despair*, like πάθω and εὔρω noticed above. There are two forms of this verb, ἀνύω and ἀνύτω, of which ἀνύω is the older, and is found in the Epic poets; ἀνύτω and the imperf. ἤνυτον constantly occur in the older Attic writers, and are regarded by Buttmann as a sister form of ἀνύω, restricted to these tenses: cf. ἀρύω and ἀρύτω, *to draw water*. Passow observes that the *a* and *v* are always short. There is also a still older form, ἄνω, used only in the pres. and imperf.: cf. Od. γ'. 496, ἔνθα δ' ἐπιτα ἦνον ὁδόν.

538. λιταῖς. The root of this word λιτ occurs in the old Epic verb λίττομαι, as observed above 529. ῶς is accented; *l*. when it is used for οὕτως, as Od. δ'. 15, ὥς οἱ μὲν δαήνυτο καθ' ὑπερφέες μέγα

δῶμα : 2. when it is used to introduce a simile, and stands after the word which is the object of the comparison, as in this case. Generally it is placed immediately after this word, as ll. γ'. 2, Τρῶες μὲν κλαγγῇ τ' ἐνοπῇ τ' ἴσαν, ὀρνίθες ὥς : but here another word is allowed to intervene. ἱκετεύων. Verbs in εω and ευω generally denote to be that which the radical noun signifies, as ἱκετεύω, I am an *ικίτης* ; hence they are for the most part intransitive : ἱκετεύω is more commonly transitive, and followed by an accus. It also governs a gen., as ἱκίτευσον πατρός τήν σὴν ἀδελφὴν μὴ θανεῖν, Iph. Aul. 1242, where ἱκίτευσον is equivalent to ἱκίτης ἴσθι, which accounts for the gen. : cf. supra 22, γῆς ἀνάσσειν.

539. γίγονα. The root of this verb was γεν (as seen in γένος, Lat. *genus*), from which was formed by reduplication γεγίνω, by syncope γίγνω, changed into γίγνω (Lat. *gigno*), after the analogy of μένω, μεμίνω, μίμνω, but only used in the midd., γίγνομαι. Observe that Homer and the Tragedians always use the older forms γίγνομαι and γιγνώσκω, not γίνομαι and γινώσκω. When the 2nd perf. γίγονα has a pres. force, as in this passage, it conveys the idea of *being by birth*. But it sometimes serves as a perfect to the verb εἰμί, simply *I have been* : cf. note on γεγώς, supra 320.

540. The meaning seems to be, *I am not under the influence of any spell to conciliate my love to thee*. On ἀναλώσας in the next line, cf. supra 455.

543. ἥς ἀπολ. . . . This verb nowhere occurs in the simple form λαύω. In good writers the fut. is ἀπολαύσομαι, like ἀκούω, ἀκούσομαι. It is connected in root with λαμβάνω, λάβω, by means of the digamma, β, F, v being kindred sounds, as shown in ναῦς, παῖς, βούλομαι, τολῶ, &c. The gen. after ἀπολαύω may be accounted for on the principle of the partitive gen., to enjoy *a portion of a thing*. It also governs the accus., as Aristoph. Av. 178, ἀπολαύσομαι τι δ', εἰ διαστραφήσομαι. The full construction is the accus. of the thing, and the gen. of the person from whom the advantage is derived, as ἀγαθὸν γὰρ ἀπέλαυσ' οὐδὲν αὐτοῦ πώποτε, Plut. 236. Pflugk explains it, "cui hoc mali acceptum refert, quod ad inferos tibi eundum est."

544. In prose the preposition εἰς would be required after καταβῆσει : cf. the construction of ἀφικνεῖσθαι.

545. δίδορκα is the perf. of the deponent δέρομαι with a pres. force, like γίγονα, δίδοικα, &c. The pres. δέρω is not found ; but Homer uses an active 2 aor. ἔδρακον, which is formed by transposition of the letters. Sophocles has a 1 aor. ἐδέρχθην also in an active sense : οἶον οὕτινα Τροία στρατοῦ δέρχθῃ χθονὸς μολόντ' ἀπὸ Ἑλλανίδος, Aj. 425.

546. τιθέντα πόδα, *stepping or moving*, in an intransitive sense. So Iph. Taur. 32, ὡκὺν πόδα τιθεῖς. Sometimes it means to *set foot upon*, to *arrive at*, as Phœn. 280, Πῆσον τιθέντ' ἑλίκας ἐν Τροίᾳ πόδα. γηραιὸς from γῆρας, never used by Homer. γεραιὸς is more common, from γέρων and γέρας, with an idea of the *respect* and *privileges* accorded to old age.

547. ὑμᾶς ἐρωτῶ. This form of expression, commencing with the personal pronoun in the accusative, is frequently used to express indignation : cf. Sept. c. Theb. 182, ὑμᾶς ἐρωτῶ, θρέμματ' οὐκ ἀνασχετά. Prom. 944, σὲ τὸν σοφιστὴν, τὸν πικρῶς ὑπέρπικρον, ... τὸν πυρὸς κλέπτην λέγω.

548. ἐκ τίνος λόγου, *quâ de causâ. νοσεῖ*. A common metaphor to express affliction: cf. infra 906 and 950 in this play. Virgil uses the same figure, "curisque ingentibus æger, Spem vultu simulat," *Æn.* i. 208.

549. ἀκριτα. "Indictâ causâ supplicium sumentis."—Pflugk. So ἀκριτόν τινα ἀπολλύναι, to put a person to death *without trial*.

550. ἐπίσχες. This imperat. is anomalous, being formed after the analogy of the 2 aor. imperat. of verbs in μι. Some of the compounds of ἔχω waver between this and the regular form. Thus some of the MSS. read παράσχε: Hec. 842, πιθοῦ, παράσχες χεῖρα τῇ πρεσβύτιδι. This aor. gives rise to a new pres., ἴσχω, ἐπίσχω, which are generally used with the stronger meaning, to hold firm, stop, or seize on. Buttmann. Cf. supra 160, 225.

551. These words are addressed to an attendant. θάσσω. The neut. adj. used adverbially. Herod. is the only writer who uses the regular compar. ταχύτερος: ex. gr., ταχύτερον συμμίσγοιμεν ἂν ἐς μάχην, iv. 127. ταχίων occurs only in later writers, and is suspicious. The Homeric and general usage was θάσσω. Hence we infer that the root of ταχύς was θΑΧ, in the same manner as τρέφω comes from ΘΡΕΦ: but it was a rule, that when two successive syllables commenced with an *aspirate*, one of them (and usually the first) was changed into the corresponding *tenuis*, and thus θαχύς became ταχύς. But, the second aspirate χ being dropped in the compar., the first aspirate θ reappears. On the same principle, τρέφω forms its fut. θρέψω, and τρέχω, θρίξομαι. ἔοικε. 2 perf., with a pres. force (like δέδορκα, γέγονα, δέδοικα, noticed above), from the obsolete εἰκω. The Attic writers use a part. εἰκώς, which stands in the same relation to εἰκα as εἰδώς to οἶδα. Herod. uses οἰκα, οἰκώς. Buttmann observes that in the three perfects, εἰκα, εἰλοπα, ἔοργα, the ο is the usual change from the radical vowel ε (as δέρομαι, δέδορκα), and the ε at the beginning is the syllabic augment instead of the reduplication.

552. ἀνηθ. . . . Adjectives in ἥριος denote *ability to do a thing*: cf. δηλητήριος, δραστήριος.

553. ἐπαίνῳ, I undertake, or promise, which meaning is very unusual: some writers interpret it by *volo*, but without adducing any authority. Observe that ποτέ, although an enclitic, here retains its accent. This occurs in two cases: 1. When a word, accented *paroxyton*, has a dissyllabic enclitic after it; 2. when the vowel, upon which the enclitic would have thrown its accent, is cut off by an *apostrophus*, as λόγος δ' ἐστίν.

554—5. The Scholiast explains this, I will extricate her, as a fair wind blowing on a vessel extricates it, when impeded by contrary winds. κατ' οὖρον, lit. down the wind: hence, with good fortune, as we say of a person, he swims with the stream. According to Liddell and Scott, οὖρος is connected with αὔρα (cf. the connexion existing between ἀπούρας and ἀπαυράω), or possibly with οὐρά, cauda, as blowing astern. ἐμπνέω has three forms of the fut., ἐμπνέσω, ἐμπνέσομαι, and ἐμπνευσοῦμαι: cf. the note on φεύγω, supra 19.

556. ἄγουσι. This word was sometimes used in the technical sense of *rapere in jus*, the full phrase being ἄγειν εἰς δίκην, or εἰς δικαστήριον. Thus Plato de Leg., 914, e, ἀγέτω τὸν ἑαυτοῦ δοῦλον ὁ βουλόμενος. But it may also have reference to the phrase, ἄγειν ἐπὶ θάνατον: cf. Herod. iii. 14, ἄγοντο δὲ ποιμήν τίσοντες; and in

the same chapter, μαθὼν τὸν παῖδα ἀγόμενον ἐπὶ θάνατον, where ἀγόμενον is the same as ἀγόμενον, according to Schweigh., but Matthiæ reads ἡγόμενον, *leading the way to death*.

557—8. This is the only instance in which ὑπαρνος is found in a pure writer. A person was termed κύριος in reference to his wife and children, and δεσπότης in reference to his slaves. σίθεν. -θεν was the original termination of the gen. case, as is shown from Hom. passim: ex. gr. ἐξ οὐρανόθεν, Il. θ'. 19. Hence it usually has a signification of *origin* or *motion from a place*. The Attic poets retain this old form of the gen. in ἐμίθεν, σίθεν, ἔθεν.

560. λίγω; This is another instance of the subjunctive used interrogatively to express *perplexity* and *despair*.

561. μιᾶς. Instead of μία, μιᾶς, Homer sometimes uses ἴα, ἱῆς: ex. gr. οὐ γὰρ πάντων ἦεν ὁμὸς θρόος, οὐδ' ἴα γῆρυς, Il. δ'. 437. In the nom. the α is short, and also in the accus., but in the gen. it is long with the circumflex, whilst the nom. and accus. are accented *paroxylon*, which is irregular. κληδών. According to Liddell and Scott, this word ought to be written without the *iota subscriptum*; but though κλέω, or rather κλέομαι, is the root, may not the substantive be immediately derived in Attic Greek from κληίζω, Attic κλήζω, as κλύδων comes from κλύζω? Its meanings are—1. *an omen*, as Od. υ'. 120, ὥς ἄρ' ἔφη· χαῖρεν δὲ κληιδόνη διος Ὀδυσσεύς, Ζηνός τε βροτῶν. 2. *a rumour* or *tidings*, or *reputation*, in the same way as we use the word *report* sometimes, as τὶ κληιδόνος καλῆς μάτην ρεούσης ὠφέλημα γίγνεται; 3. *a summons*, as in this passage, or more strictly *an invocation*; in which sense it is used by Æschylus.

562. The preposition ὑπὸ here denotes the *instrument*; so θανεῖν ὑπὸ τινος, to be put to death *by* a person.

563. οἶσθα. The full form would be οἶδασθα, by syncope οἶδσθα, and, by dropping the δ for the sake of euphony, οἶσθα. In the old language the final syllable θα was added by *Paragoge* to the 2nd pers. act.; or perhaps it is more correct to say that this person was originally formed in σθα, and subsequently shortened. In Homer and other poets it is found in the conjunct. and optat. moods: ex. gr. ἐθελῶσθα, Il. α'. 554. κλαίοισθα, Il. ω'. 619. It has been retained in the following forms of the indic. by the Attic writers: ἔφησθα, ἦδυσθα for ἡδειςθα, ἦσθα from εἶμι, and ᾔειςθα from εἶμι.

565. εὐγενής refers to nobility of birth, γενναῖος to nobility of spirit or nature: thus a peasant may be γενναῖος, but he cannot be said to be εὐγενής. This distinction is drawn by Aristotle in his Rhetoric.

566. θαυμαστήν, as *worthy of admiration* or *respect*. This sense is somewhat unusual, but we find ἐπιθαυμάζειν with this meaning in Aristoph. Nub. 1147, χρὴ γὰρ ἐπιθαυμάζειν τι τὸν διδάσκαλον, which is spoken by Strepsiades as he offers Socrates a fee. There is a peculiar Attic construction, θαυμαστὸν ὄσον, like the Lat. "mirum quantum," *wonderfully much*. σίβεις. σίβω or σίβομαι is found only in the pres. and in the 1 aor. passive ἐσίφθην. The act. σίβω is not used by Homer.

569. μέιναντες. Verbs with the characteristic letters, λ, μ, ν, ρ, present the following peculiarities in the formation of their fut., 1 aor., and 2 aor.:—1. They have for the most part the 2nd fut. instead of the 1st fut. in σω, shortening the penultima, as μένω, μενῶ; στείλλω, στελεῶ, though we find some few instances to the contrary, as

κέλλω (*I land*), κέλσω, ἐκελσα : κύρω (*I meet with*, used by the poets for κυρέω), κύρσω, ἐκυρσα. 2. They form the 1 aor. in *a* without *σ*, either lengthening the penultima again, as ἀμύνω, ἀμύνω, ἡμύνω, or changing the *ε* of the fut. into *ει*, as μενῶ, ἔμεινα, or *a* into *η*, as ψάλλω, ψαλῶ, ἔψηλα. 3. The 2 aor. retains the vowel as it stands in the fut., as βαλῶ, ἔβαλον : except that in verbs of two syllables *ε* is changed into *α*, as κτείνω, κτενῶ, ἔκτανον.

570. γνόντες. For a full account of the 2 aor. form ἔγνω, cf. supra 136. αἰτιος is used in a precisely similar manner, supra 501.

571. μέλλουσι κτενεῖν. Some editions read κτανεῖν : cf. supra 407. ταλαίπωρος. Liddell and Scott consider it akin to ταλαπείριος (τῶ and πείρα), *experienced in suffering*.

573. πίνουσα. Some editions read πινούσα : cf. supra 357. οὐκ ἔξεστι. Either because her hands were fettered, or because the privilege was denied to her as a barbarian.

574. For the principle of the gen. after λαβίσθαι, cf. supra 425.

575. ῥύσαι. The act. ἱρύω or εἰρύω, *to draw*, which is only used by the Epic and Ionic writers, has *ῥ* in its inflexions : cf. Il. ε'. 836, χειρὶ πάλιν ἱρύσας· ὁ δ' ἄρ' ἐμπαπείως ἀπόρουσε. The midd. ἱρύομαι means *to draw to oneself*, *to save*, *to protect* ; in which sense only there is a shortened form, ῥύομαι. In the Epic, when a long syllable is required, it should always be written υσσ, as the long *υ* was a later introduction of the Attic poets.—Buttmann. πρὸς θεῶν. The radical and physical meaning of πρὸς is *from*, differing from ἐκ, inasmuch as the latter infers that a person has been *in a place*. In oaths and protestations it denotes *before* or *in the presence of*, with the idea of *depending upon*, as in this passage. The pronoun σὲ is frequently inserted between πρὸς and its case, when thus used, as Med. 324, μὴ, πρὸς σε γονάτων τῆς τε νεογάμου κόρης, where ἀντιάξω or ἄντομαι must be supplied. Virgil has imitated this construction, Æn. iv. 314 : "Per ego has lacrymas, dextramque tuam, te." So also Horace, Od. i. 8 : "Lydia, dic, per omnes te deos oro." εἰ δὲ μὴ should properly come after affirmative sentences ; but it is also found after negatives, as Soph. Trach. 586, εἰ τι μὴ δοκῶ πράσσειν μάταιον· εἰ δὲ μὴ (*but if I do*), πεπαύσεται.

577. χαλᾶω takes ᾶ in its inflexion, analogously to σπᾶω before noticed. δεσμά, plur. of δεσμός : for other instances of this peculiarity, cf. supra 280. So also in Lat. we find *locus*, *loca*, and *coelum*, pl. *cœli*. κλαίω, Attic κλάω (cf. αἶλ and αἶρος), with *a* long, makes the fut. κλαύσομαι, κλαυσούμαι, κλαίῃσω, and κλαήσω. So καίω, Attic κάω, καύσω.

578. δίπτυχος, *folded together*, alluding to her hands being fastened together by fetters ; cf. supra 471. ἀνίειναι : cf. supra 531.

579—80. ἀπαυδῶ : cf. supra 87. ἦσσαν : supra 312. σέθεν : supra 558. γεγώς : supra 320 and 539.

581. ἦ : cf. supra 249. ἀμὸς, ἦ, ὄν, an old shorter form of the pronoun possessive ἡμέτερος (from ἡμεῖς), used by the Dorians and Epic poets, but the latter pronounce the first syllable with the *spiritus lenis* ; the Attic poets do the same, but only use it in the meaning of the sing. for ἐμὸς (from ἐμοῦ) : cf. Eur. Elect. 555, οὄτος τὸν ἀμὸν πατέρ' ἔθρεψεν. οἰκήσεις. This verb is here used in its secondary sense, *to manage* : cf. Eur. Elect. 386, οἱ γὰρ τοῖούτοι τὰς πόλεις οἰκοῦσιν εἶ. It is here thus used by Homer. διοικεῖν is more

common, especially in prose; hence the English *diocese*. *μολών*: cf. supra 509.

583. *αἰχμάλωτος*, compounded of *αἰχμή* and *άλωτός*, the verb adj. from *ἀλίσκομαι*, perf. *ἔαλωνα*, 2 aor. *ἔαλων*, infin. *ἄλῶναι*: cf. *ἰώρων* and *ἰώρακα* from *ὀράω*. *ἔILON*. This aor., though nominally coming from *αἰρέω*, points to an old root, *ἔλω*. We even find a fut. *ἔλω* in the compounds *περιελῶ* and *καθελῶ*.

586. According to the distinction between *οὐ* and *μή*, laid down supra 180, *ἔστι* must be supplied after *οὐ*, the full construction being *κακῶς δὲ δρᾶν οὐκ ἔστι σά*. Buttmann observes that *οὐ*, *εἰ*, *ὥς*, *ἐν*, *εἰς* or *ἐκ*, or *ἐξ*, appear commonly unaccented, because they coalesce with the subsequent word, and are on that account called *ἀτομα*, unaccented words. But as soon as such words are unconnected with the subsequent one, standing either alone or at the end or after the words which they govern, they obtain their accent, as *οὐ*, *πο*; *οὐδὲ κακῶν ἐξ* (*ἐκ κακῶν*).

587. Some imperative, as *ἔσθι* or *ἐπίσταςο*, must be supplied before *ὥς*: but the construction is so forcible in its present elliptical form, that the origin of it is at once apparent. See the remarks on *ἐλλίψει*, supra 486.

589. *ἔν' ἐιδῆς*. *πέλας*, though strictly an adverb, is here used as a prep. with a gen. For similar instances cf. the note on *λάθρα*, supra 310.

590. On this forcible use of *γάρ* in questions, cf. supra 249. The prep. *ἐκ* here denotes *origin*, *sprung from*: cf. *Œd. Tyr.* 1397, *νῦν γὰρ κακός τ' ὦν κάκ κακῶν εὐρίσκομαι*.

591. The construction is *μέτεστι λόγου* (*account or reputation*) *σοί που* (enclitic, as shown by the accent) *ὥς ἐν ἀνδράσιν*. When *μέτεστι* has this sense (to have a share of a thing), it is almost always used impersonally.

592. On this use of *ὑστis*, cf. supra 399. *ἀπαλλάσσεισθαι* usually means to *remove*, or *depart from*; ex. gr. *ἀπαλλ. . . βίου*, to *depart from life*. But here it seems to have the additional idea of being deprived of by force or fraud, as indicated by the words *πρὸς ἀνδρὸς Φρυγός*. Liddell and Scott explain it to be *divorced*. On the forms *ἀπηλλάγην* and *ἀπηλλάχθην*, cf. supra 424.

593. *ἄκλειστα*, Attic for *ἄκλειστα*: cf. note on *συνέκλησαν*, supra 122. The form *ἰστία* belongs only to the Attic and later writers. In the old Ionic and Homer it is always *ιστή*, with long penult, as *ιστή τ' Ὀδυσῆος ἀμύμονος, ἦν ἀφικάνω*. In the so-called Homeric Hymns, *ιστή* occurs with the penult. short, which furnishes one out of many internal proofs that they were not written by Homer. This word being formerly written with the digamma, furnishes us with the origin of the Latin *Vesta*.

595. Observe that the particle *ἄν* must be construed with *γένοιτο* in the *apodosis* of the sentence. This collocation is not unusual; so in the well-known instance, *οὐ γὰρ οἶδ' ἄν εἰ πείσαιμι σε*, which must be construed *οὐ γὰρ οἶδα εἰ πείσαιμι ἄν σε*, *Alc.* 48. On the meaning of *σώφρων* here, cf. supra 346.

598. *πέπλοις ἀνεμένους*. The Spartan virgins only wore one garment (*χίτων*), and had no upper kind of clothing, whence it is sometimes called *ἱμάτιον* (*pallium*) as well as *χιτών*. Euripides incorrectly calls this Doric dress *πέπλος*, and speaks of a Doric virgin as *μόνοπεπλος*. They appeared in the company of men without any

further covering. This Doric χιτών was made of woollen stuff ; it was without sleeves, and was fastened over both shoulders with clasps or buckles (πόρπαι), which were often of considerable size. It was frequently so short as not to reach the knee. It was only joined together on one side, and on the other was left partly open or slit up, to allow a free motion of the limbs ; the two skirts (πτέρυγες) thus frequently flew open, whence the Spartan virgins were sometimes called φαινομηρίδες.—Smith's Dictionary of Antiquities. The epithet ἀνειμένος (perf. pass. of ἀνίημι) alludes to this last circumstance.

600. On the force of εἶτα, cf. supra 218. On the form χρεών, cf. supra 374. On the construction, θαυμάζω εἰ, cf. supra 499. We have here another instance of what may be called the defining use of the adj.: παιδεύετε γυναῖκας ὥστε εἶναι σώφρονας.

602. ἐρεῖσθαι, 2 aor. (*observe the accent*), from ἡρόμην. The pres. ἔρομαι has only a grammatical existence, and ἐρεῖσθαι is very suspicious. Buttman considers the Ionic ἔρομαι to be the true theme, and compares ἀγείρεσθαι, from ἀγείρομαι, with ἐρεῖσθαι. On the form χρῆν, cf. supra 113.

603. τὸν σὸν φίλιον, supply Δία, alluding to Zeus as the god of friendship. The passage may be paraphrased: *having left the protection of Jove, who presided over your love.* A similar ellipse occurs in Aristoph. Acharn. 730, ἐπόθουν τυ (Doric for σὲ) ναὶ τὸν φίλιον ᾗπερ ματέρα. ἔξεκώμασε. The simple verb κωμάζειν denotes *to dance to music at a festival, to indulge in revelry* (κῶμος, unde Lat. comisari). The prep. ἐκ gives the additional idea of departure: *rushed off in a wild and riotous manner.*

604. νεανίον μετ' ἀνδρός. We have here another instance of two substantives being joined together in the relation of adj. and substant.: cf. Ἑλλὰς πόλις, supra 169.

605. This use of ἔπειτα has been noticed in note on εἶτα, supra 218. On the form οὐνεκα, cf. supra 251.

607. ἀποπτ. . . . πτύω (to spit) is also written ψύω, whence Lat. spuo. The pass. takes σ, as perf. ἔπυσμαι. The υ is long in the pres. and imperf., but short in the fut. and aor. It is here used metaphorically, like the Lat. 'respuere.' μὴ κινεῖν. According to the idiom of the English language we should have expected this infin. to have been in a past tense. But the Greek idiom is similar to the Latin, which is thus explained by Zumpt: "the words *oportere, necesse esse, debere, convenire, posse; par, æquum, consentaneum, justum est, et similia*, are put in the indicative of past time (χρῆν), to express that something should have been done, which in fact has not been done; ex. gr. *debebas hoc facere* (χρῆν σε τοῦτο πράττειν), 'thou shouldst have done this.' And further, the dependent verb is commonly in the *present* infinitive." This remark applies to the infinitives in the two following lines.

608. αὐτοῦ is here used adverbially, "*eo in loco.*" According to Liddell and Scott, the full expression would be ἐν αὐτοῦ τοῦ τόπου. In Herod. we find the phrase αὐτοῦ ταύτη, "*eo ipso in loco.*" τοῦς δνοὺς κατέλιπε αὐτοῦ ταύτη ἐν τῷ στρατοπέδῳ, iv. 135. Homer uses αὐτόφιν with the prep. ἀπὸ, ἐπὶ and παρά. On the augmentation of ἰάω, cf. supra 228. The infin. of verbs in αω, as has been observed above, ought to be written with an *iota subscriptum*.

610. οὔτι, *not at all*; τί being the neut. accus. depending on κατὰ,

according to the common explanation. ταύτη, dat. fem. of οὗτος, used adverbially, both of *place*, as ὡς ἂν αὐτὸς ἥλιος ταύτη μὲν αἶψα, τῇδε δ' αὖ δύνῃ πάλιν, Philoct. 1341, where τῇδε is similarly used; and also of *manner*, as in this place. ἐπούρισας (from οὖρος, cf. supra 554) to blow favourably upon, hence to help onwards, or direct to a given point.—Liddell and Scott.

612. παίδων ἀπαιδας, a redundant expression which is not uncommon; cf. Herod. i. 109, ἀπαις ἔρσηνος γόνου, and iii. 66, ἀπαιδα τὸ παράπαν ἰόντα ἔρσηνος καὶ θήλειος γόνου. The principle of this gen. has been explained in the expression ἀθώπρευτον γλώσσης, supra 460. On the construction of ἀφαιρῆσθαι, cf. supra 325.

614. The verb εἰμι must be supplied after δύστηνος. Αὐθιντης here denotes an actual murderer, and is used in a different sense from the instance above, line 172. Both meanings are easily deducible from the etymology of the word.

616. τρωθείς. The stem or root of τιτρώσκω is in the verb τρεῖν, a defect. aor. to pierce, according to a common metathesis; as in θνήσκω, ἔθανον (θαν, θνα): in θρώσκω, ἔθορον (θορ, θρο). But, as the sense of the derivative verb has become more precise and limited than that of its original theme, they must be treated as two separate verbs. Homer has the present in a more simple shape, τρώω, τρώεις; but only once, and then in the general sense of to hurt or injure: οἶνός σε τρώει μελιδής, ὅς τε καὶ ἄλλους βλάπτει. Od. φ'. 293.—Buttmann. Hence τραῦμα, Ion. τρῶμα. Some persons understand τρωθείς to mean wounded in close conflict, in opposition to βληθείς, but this is doubtful.

618. By ὅμοια in the next line, Peleus insinuates that the armour of Menelaus came back in the same condition as it went, i. e. without having seen any service.

619. ἠύδων. Observe the force of the imperf. to express an act frequently repeated; αὐδάω, fut. -ήσω, Attic, -ᾶσω. Herod. has a form αὐδάζομαι, as shown in the aor. ἠύδαζάμην, αὐδάξασθαι; ex. gr. αὐδάξασθαι φωνῇ ἀνθρωπότητ', ii. 55; καὶ τὸ παιδίον ἠύδαξας Πάτερ, κ.τ.λ., v. 51. γαμοῦντι may be either the pres. or fut. part. as to form, but it gives a better sense as a fut.

620. κῆδος has two distinct meanings; 1. care, grief, and hence mourning for the dead, and even a funeral, ex. gr. ἀλλ' ἐπιθί με λέγων θυραῖον κῆδος ἐς τάφον φέρειν, Alc. 828. 2. Connexion by marriage, Latin *affinitas*, as in this passage. Homer has a superlative κῆδιστος, used also in two senses; 1. most deserving of care, μέμαμεν δὲ τοι ἔξοχον ἄλλων Κῆδιστοὶ τ' ἔμειναι καὶ φίλτατοι, Il. ι'. 637; 2. most nearly allied by marriage, ἐσθλὸς ἰὼν γαμβρός, ἡ πενθερός, οἱ τε μάλιστα Κῆδιστοὶ τελέθουσι, Od. θ'. 583. This last meaning appears to be confined to the Odyssey.

621. πῶλον, properly a colt; but it is frequently used for a child, πῶλον ἀφίλεων σὺν ἀπὸ μαστῶν, Hec. 144. Horace uses *juvenis* in a similar manner, and Ovid *juvenca*; cf. the note on νεοσσός, supra 441. ἐκφέρουσι. The plural is here used, because the sentiment is general, though πῶλος is strictly the subject. This is a common idiom in Greek, and is called πρὸς τὸ σημαίνμενον (having reference to the meaning).

625. εὐήθης, prop. means good-natured; but it is frequently used in a bad sense, foolish; so Herod. i. 60, μηχανῶνται δὲ ἐπὶ τῇ κατόδῳ (τοῦ Πεισιστράτου) πρῆγμα εὐθίστατον. Herod. also uses the

substantive *εὐθήη* (Ionic for *εὐθήεια*) in the same sense. The neut. plur. is here used adverbially.

626. *ἔδισας*. The form *δεῖδω* is only found in Homer, and there only in the 1st pers. sing. The Attics use instead of it *δέδωκα* and *δέδια*, cf. supra 362. According to Liddell and Scott *δάμαρ* answers to the Latin *conjug*, one who is tamed or yoked, in opp. to *ἀδμής*, a maiden. *ἔχης*. The subjunctive in this case is a violation of Dawes's rule, that, when there is a past tense in the principal clause of a sentence, the optat. is used in the dependent clause after *ὅπως*, *ἵνα*, and similar final particles; and, when there is a pres. or fut. in the principal clause, then the subjunctive is required in the dependent clause. But the fact is, that if the sense be still *present* to the speaker, although the principal verb be in a past tense, the dependent one may be put in the subjunctive, as in this case; the fear was *past* to Menelaus, but the possession of his wife *still remains*; cf. Hec. 27, *μετῆχ'*, *ἵν' αὐτὸς χρυσὸν ἐν δόμοις ἔχῃ*: 1127, *μόνον δὲ σὺν τέκνοισι μ' εἰσάγει*, *Δόμον ἵν' ἄλλος μὴ τις εἰδείῃ τάδε*, where we have a pres. in the principal clause, and an optat. in the dependent clause, because there is a sudden transition in the mind of the speaker from the *present* to the *past*.

629. *μαστόν*: cf. supra 224. This word appears to have come into use about the time of the tragic poets, who never use the Homeric *μαζός*. It is used metaphorically to signify *a hill*, especially by Xenophon.

630. *προδότις*, fem. of *προδότης*. Nouns in *ης* form the fem. in *ις*, when the penult is short; but, if it be long, in *ρια*, as *ποιήτης*, *ποιητρία*. Some grammarians have laid it down as a rule that all nouns ending in *ις* make the accus. *ιν* short; but this is incorrect, for the ult. of *κόνιν*, *ὄφιν*, *ὄρνιν*, are long; cf. Prom. 1085, *στρόμβοι δὲ κόνιν εἰλίσσουσι*, where *δὲ κόνιν* form an anapaest. Choëph. 928, *οἳ γὰρ τεκοῦσα τόνδ' ὄφιν ἐθρεψάμην*.

631. *ἦσσαν*, cf. supra 312. *πεφυκώς*, cf. supra 237.

633. *πορθέω* is a kindred form of *πέρθω*, commonly used by Homer, which proves that it was not formed from *πέπορθα*, a post-Homeric perf. of *πέρθω*. The accus. *οἶκους* must be repeated after it.

635. *κλαίοντα καταστήσει*, *will bring you to tears*. When *καθίστάναι* is used like *τιθέναι*, in the sense of *to render* or *make*, it is followed by a substant., adj., or particip. in the accus., but not by an infin.; cf. Antig. 657, *ψευδῇ γ' ἑμαυτὸν οὐ καταστήσω πόλει*.

636. *καί*, by crasis for *καὶ εἰ*, though the long syllable remains unchanged; so *κού* for *καὶ οὐ*, and *κεῖ* for *καὶ ἐν*, but a change takes place after *οι*, as *κῆνος* for *καὶ οἶνος*. *καὶ εἰ* means *if even*, *suppose even*, but *εἰ καὶ* *although*, and is construed with an *indic.* *τρίς νόθος*. The number 3 was used to signify excess both in Greek and Latin, like our *thrice*. Thus *τρισμακάρες Δάναοι* *καὶ τετράκις*, in Homer and Virgil's imitation, "*terque quaterque beati*." Observe the force of *τοί*; cf. supra 212. 284.

637. *ξηρὸς*, *dry*, *parched*. Homer has the form *ξηρὸς*, but it only occurs once, Od. ε. 402, *ποτὶ ξερὸν ἠπείροιο Δεινὸν ἐρευγόμενον* (*μίγα κῦμα*), an idiomatic expression for *ποτὶ ξερὰν ἠπειρον*. *ξηρὰ σπορά* here means *seed sown in dry land*, Liddell and Scott; though *σπορά* more commonly denotes the *act of sowing*, or *seed-time*. *ἐνίκησε*. Observe the habitual force of the aor., and the quantity of the final syllable before *σπ* in the following word.

639. *κύδιον*, a comparative formed from *κυδρός*, the *ρ* being dropped, as in *αἰσχύων* from *αἰσχύρος*. This adjective only occurs in poetry. The comparative termination *ων* is always long in Attic Greek, but short in Homer; cf. Alc. 960, *τί κύδιόν μοι ζῆν*; *what does it profit me to live?*

640. *πίνης* (used both as a substant. and an adj.) from *πίνωμαι*, denotes a person who labours for his daily subsistence, without the idea of any thing disreputable. But *πτῶχος*, from *πτῶσσω*, involves *want* and *misery*. *καὶ πλούσιον* forms a quadrasyllabic termination, and therefore does not violate Porson's rule, that the fifth foot must be an iambus, when the verse has a Cretic ending, which has been noticed at length in a previous note.

641. *γαμβρόν*, cf. supra 359. *πάδομαι*, *I acquire*, occurs only in its aor. 1. *ἐπαδάμην*, infin. *πάσασθαι*, and perf. *πέπαμαι*, and 3rd sing. pluperf. *πέπατο*. This verb was used exactly like *κτάομαι*, *έκτημαι*. The aor. is found only in the poets; the perf. and pluperf. in prose also, ex. gr. in Xenophon. The aor. of this verb is sufficiently distinguished from the aor. of *πατίομαι*, *I eat* (although they are written the same), by the *α* of the former being long, while that of the latter is short; as *σπλάγχν' ἐπάσαντο*. Hom. passim. The perf. of the latter differs by having the *σ*, *πέπασμαι*.—Buttmann.

642—3. *σμικρᾶς*, cf. supra 86. *οἱ σοφοὶ βροτῶν* is another instance of the partitive genitive after an adj. with the article. Observe that in *τέρνυμαι*, the perf. pass. of *τεύχω*, the diphthong is changed into *υ*, after analogy of *φεύγω*, *πέφυγμαι*, *σεύω*, *έσσυμαι*, *πέυθομαι*, *πέπυσμαι*; so *χίω*, *χεύσω* (which fut. is never used) makes *έεχυνμαι*, but the *υ* is always short.

645—7. We have here an instance of the construction which is usually called the *accusativus de quo*, where we should rather expect, according to the English idiom, *τί δῆτ' ἂν εἴποις, ὥς οἱ γέροντες σοφοί*; the subject of the second clause being made the object of the verb in the first; cf. Aristoph. Nub. 1148, *καὶ μοι τὸν νῆδν, εἰ μεμάθηκε τὸν λόγον ἐκείνον, εἰφ' ὃν ἀρτίως εἰσήγαγες*. The question asked by *εἴποις* is general, and is not addressed to any particular person. On *γεγώς*, cf. supra 320. A line has here been lost.

649. *βάρβαρον* being joined to *γυναικα* shows that it was used as an adj. of two terminations. So in the *Orestes*, 1386, we find *βαρ-βάρῳ βοᾷ*.

650. For an explanation of the pres. infin. after *χρῆν*, cf. supra 607. On the form, cf. supra 113. The word *τῇνδε* in this line has occasioned much difficulty, and various emendations have been proposed. It may however be understood in a deictic sense, as defining and pointing to the person whom the speaker alluded to, and may be translated "*I mean this person here.*" The Nile and Phasis are here mentioned, as being the remotest rivers known to the Greeks in the time of Euripides.

651. *παρακαλεῖν* may mean, either to *summon me to your aid*, or to *encourage me to act in this manner*. It is constantly used as a law term in Demosthenes, to *summon a witness*.

652. *οὖσαν* must be referred to *ἦν*, two lines above. *Ἡπειρώτις* fem. of *ἡπειρώτης*, properly means a person dwelling on the mainland, but especially an *Asiatic*, Asia being called *ἡ ἡπειρος*. *Εἰσι δὲ τούτων Κᾶρες μὲν ἀπικείμενοι εἰς τὴν ἡπειρον ἐκ τῶν νήσων*,

Herod. i. 171; cf. supra 159. The construction Ἡπειρώτιν, οὗ, "a native of Asia, where," is very peculiar, the adj. being made equivalent to the substantive, or rather the substantive being supplied from it, on the same principle that we have the possessive interchanged with the personal pronoun, in the expression τὸν ἑμὸν μελέας οἶκτον: cf. CEd. Col. 344, σφῶ δ' ἀντ' ἐκείνων τὰμὰ δυστήνου κακὰ ὑπερπονείτον. And so Cicero has "nomen meum absentia."

653. δορικετῇ πεισήματα is merely a periphrasis to express *death by the spear*; so in Troad. 1003 we find the phrase δορικετῆς ἀγωνία. Observe the alliteration of δορικετῇ πεισήματα πέπτωκε. This perf. comes from πίπτω with the ι naturally long, consequently the imperative is accented *properisopomenon*, πίπτε. The formation is from πίτω; ex. gr. fut. πεισῶμαι, Ion. πείσομαι, aor. 2 ἔπeson. The part. perf. is shortened by the Epic poets to πεπτεώς, by the Attic to πεπτῶς. The latter carries us back to the regular πεπτωκώς: but πεπτεώς points to πέπτηκα (cf. τεθνεώς). And this was the original form (πίτω, πέπτηκα, like δέμω, δίδμηκα) from which by the change of vowel came πέπτωκα.—Buttmann.

655. πέφνον, ἐπέφνον is a syncopated and reduplicated aorist of the obsolete φένω (whence φόνος), like ἐκεκλόμην from κέλομαι. The aor. is accented contrary to analogy, πέφνων. The Homeric perf. pass. πέφαμαι is connected with φίνω in root, in the same way as τέταμαι is connected with τείνω.

656. ἦν, 3rd pers. imperf. of εἰμί. The original form of the imperf. appears to have been ἔα, ex. gr. εἰ τότε κούρος ἔα, νῦν αὐτὲ με γῆρας ἔκάνει, Il. δ. 321. Hence came the Attic 1st pers. ἦ for ἦν. In the 2nd pers. the Attics used ἦσθα; cf. CEd. Tyr. 1122, where we have an instance of each: Λαίου ποτ' ἦσθα σὺ; ἡ δοῦλος οὐκ ὦνητός, ἀλλ' οἶκοι τραφεῖς. The original termination of the pluperf. act. and midd. also was in εα, which occurs in Homer and Herod., ex. gr. πεποιθεα, Od. ι'. 44; ἐτεθήπεια, Od. ζ'. 167; συνηδέεστε, Herod. ix. 58. This εα is changed sometimes into η, sometimes into ει with the addition of ν.

657. τῇδε. ὁ αὐτός takes a dative after it on the same principle as adjectives expressive of *likeness and equality*. When it has this signification, it frequently coalesces with the article, ταύτου, ταύτῳ, for τοῦ αὐτοῦ, &c., and the *neuter* is both in ὃν and ὁ: ταὐτὸ and ταὐτόν, for τὸ αὐτό.

660. ἀ, *wherefore*, supply διὰ. For instances of a similar ellipse, cf. Trach. 138, ἀ καὶ σε τὰν ἀνασσαν ἐλπίσιν λέγω τὰδ' αἶν ἔσχειν. Pers. 114, ταῦτά μοι μελαγχίτων φρήν ἀμύσσεται φόβῳ. τῇ τε σῇ κάμῳ. Observe the objective force of the possessive pronouns, which is not uncommon; cf. CEd. Col. 332, τέκνον, τί δ' ἤλθεις; IEM. σῇ, πάτερ, προμηθίᾳ, "from anxiety on thy account."

661. ἀρπάζομαι. τήνδε must be repeated, equivalent to ἀφαιροῦμαι τήνδε. The pass. in Greek may be construed with an accus., 1. when the act. has two accus., and the accus. of the person becoming the subject of the pass., the accus. of the thing continues to be used for the object of the pass.; ex. gr. ἐξαιρεθέντες τε τὸν Δημοκῆδα καὶ τὸν γαυλὸν ἀπαιρεθέντες, Herod. iii. 137. 2. Sometimes the more remote object with the act. becomes the *nomina* of the pass., and the accus. of the act. continues to be the object of the pass., as in the present instance.—Buttmann.

662. ἀπτειν, act. means to *fasten* or *bind*, and is followed by an

accus. In the *midd.*, *I fasten myself to a thing, I lay hold on, engage in*, with a *gen.* In Homer we find it with an *accus.* of the person, and a *gen.* of the part taken hold of. *Od. v'. 473, ἀψαμένη δὲ γενείου Ὀδυσσῆα προσέειπεν.*

664. *βλάστωσι*, from *βλαστάνω*, which makes *ἰβλάσθηκα* in the *perf.* Observe that all verbs beginning with *γν*, and some with *γλ*, *βλ*, take the syllabic augment *ε* in the *perf.*, instead of the reduplication. Of verbs beginning with *βλ*, the only one found with a reduplication is *βλάπτω, βέβλαμμαι*.

666. *Ἐλλῃσιν . . . ἄρχειν*, in its secondary meaning, *to rule*, most commonly governs a genitive, *ἄρχειν τινός* being equivalent to *εἶναι ἄρχων τινός*. With the *dat.* it means to be a leader or ruler to a people. It is also found with the preposition; *Il. v'. 690, ἐν δ' ἄρα τοῖσιν Ἦρχ' υἱὸς Πιεύωο*. On the force of *εἴτα*, cf. *supra* 218.

667. *τὰ μὴ δίκαια*. *μὴ* is here used according to the principle laid down *supra* 180, the expression being equivalent to *ἀτινα μὴ δίκαιά ἐστιν*, and therefore clearly dependent upon the conceptions of the speaker.

668. *ἀθρεῖν* is followed by the *accus.* alone, as in this place, or by the *accus.* with *εἰς*, *Il. κ'. 11, ἦτοι ὅτ' εἰς πεδίον τὸ Τρωϊκὸν ἀθρήσει*.

669. *τῷ πολιτῶν*. Another instance of the predilection of the Attics for the partitive *gen.*

670. *κάθησ' ἄν*. For the rules which regulate the structure of the two clauses of a conditional proposition, cf. *supra* 215. *κάθησο* is the *imperf.* unaugmented; *ἐκάθημην* or *καθήμην, ἐκάθησο* and *κάθησο, ἐκάθητο* or *καθήστο*, cf. *supra* 266. *ξίνης*. This is one of the few words of which the Ionic form (*ξείνος*) is used by the tragedians, when the metre requires a long penultima. They also used, under similar circumstances, *μῦνος, γούνατα, κοῦρος*, and *δουρί*.

671. *λάσκω*, fut. *λάκῃσω*, aor. 2 *ἔλακον*, *perf. λῆλακα*, synonymous with the present. That *λακ-* is the root, is shown by the aor. 2 (in which we are always to seek for the root of a verb); the *σ* is therefore inserted in the *pres.* to strengthen it. This form is peculiar to the Attics; the Ionics use *ληκίω*, and the Dorics *λακίω*. The aor. 1 *ἐλάκῃσα* and the fut. *midd. λακῃσομαι* have the *α* short, and must therefore be formed from *λακεῖν*.—Buttmann. Its usual meaning is 1. *to emit a sound*, as a shield when struck. 2. *To utter a cry*, as an animal. 3. *To proclaim*. The double *accus.* after it is very unusual. *οἱ ἀναγκαῖοι* is here used in the sense of the *Lat. necessarii*.

672. *καὶ μὴν*: cf. *supra* 81. *ἴσων*. The *ε* in the Attic writers is usually short, in Homer it is always long, who also uses *ἔισος* with the penult. long, as in the expression *ἀσπίδα πάντοσ' ἔισην*. In some Homeric compounds, as *ἰσόθεος*, the Attics retain the long *ε*.

673. *ὥς δ' αὐτως*. Homer never uses this adverb without *δὲ* inserted, *ὥς δ' αὐτως*, instead of *ὡσαύτως δὲ*: ex. gr. *Il. γ'. 339, ὥς δ' αὐτως Μενέλαος ἀρήϊος ἐντὶ ἔδυνεν*. And so we find it in Herod., and even in Attic prose. In *Od.*, Wolf still writes *ὥς δ' αὐτως*. Buttmann, who will not allow this repetition of the demonstrative adverbs, *ὥς* and *αὐτως*, takes *ὡσαύτως* for the adverb from *ὁ αὐτός*, which should strictly be written *ὥς αὐτῶς*, thus in *like manner*, and attributes the usual form to a confusion with the well-known form *αὐτως*.—Liddell and Scott.

674. Verbs in *αἰνώ* are formed both from *adj.* and substantives,

and are used sometimes in act. sense, as *λευκαίνω*, *to whiten*, or in a neuter sense, as *μωραίνω* in this passage. In the New Test. we find a passive form of it, *to be made insipid*, *ἐὰν δὲ τὸ ἅλας μωρανθῇ, ἐν τίνι ἀλισθήσεται*; Observe that *μωρὸς* is accented *oxyton* in common Greek, and *properispomenon* (*μῶρος*) in Attic Greek.

675—6. *τῷ μὲν—τῇ δέ*. In the primitive language of Greece the article *ὁ, ἡ, τὸ*, had the force of the demonstratives *οὗτος, ἐκεῖνος*. This usage was afterwards restricted to some particular expressions, but it is constantly found, when the article is joined with the adversative particles *μὲν* and *δέ*. In this case *ὁ μὲν* comes first, and *ὁ δέ* follows, once or several times. *γονεὺς* is formed from perf. midd. *γέγονα*, like *φονεὺς* from the obsolete *πίφονα*. Observe that the first syllable of *πράγματα* is long by nature, as is shown by the accent of *πᾶγμα*. *Πράσσω* (Ionic *πρήσσω*) is derived from *περάω, περαίνω*, and properly means *to bring a thing to an end*.

677. The following distinction must be observed between *οὐκουν* and *οὐκοῦν*. 1. *οὐκουν* is used both in positive and interrogative sentences, and means *not therefore*. 2. *οὐκοῦν*, thus accented, appears to lose its negative force, the stress lying upon the adv. *οὖν*. According to the old grammarians, the accent showed upon which part of the compound the stress was to be laid. Elmsley proposed to write it *οὐκ οὖν*, separately, in all cases. On the government of *ὠφελεῖν* cf. supra 49. It occurs with an *accus.* two lines below, and again in v. 682.

680. *ἐμόχθησε* (from *μόχθος*, Homer *μόγος* (cf. *μόγις*), *distress*, while *πόνος* prop. denotes *daily toil*, from *πένομαι*), *was afflicted*. It is frequently followed by a dative of the *cause*, ex. gr. *Ed. Col. 350, πολλοῖσι δ' ὁμβροῖς ἡλίου τε καύμασιν μοχθοῦσα τλήμων*. The distinction between *μοχθεῖν* and *πονεῖν* will at once appear by comparing this line with v. 695 infra.

682. *ὄντες*. "*Ἕλληνες* must be supplied from *Ἑλλάδα* in the preceding line. This is somewhat similar to *Ἡπειρώτιν, οὐ* supra 652.

683. *ἔβησαν*. As regards form, this might be either the 1st or 2nd aor., but in signification the 1st aor. of *βαίνω* is always *causative* or *transitive*, the 2nd aor. is *immediative* or *intransitive*. We have examples of both in *Il. α'. 309, ἐς δ' ἐκατόμβην Βῆσε* (i. e. *ἐσίβησε*) *θεῶ· ἐν δ' ἀρχὸς ἔβη (ἐνέβη) πολύμητις Ὀδυσσεύς*. It is very rare that the 1st and 2nd aor. of the same verb are in use, except with a difference of meaning. *τάνδρειον*, by Crasis for *τὸ ἀνδρεῖον*, which is used in the same sense by Thucydides, ii. 39, when he is speaking of the Lacedæmonians, *καὶ ἐν ταῖς παιδείαις οἱ μὲν ἐπιπόνῳ ἀσκήσει εὐθύς νίοι ὄντες τὸ ἀνδρεῖον μετέρχονται*: cf. supra 143. 186.

686. *ἔσχον μὴ κτανεῖν—ὥστε μὴ κτανεῖν*, *had refrained from killing*. This use of *ἔχω* in the active voice is very uncommon; but we find it used by Homer in the midd., *Il. β'. 98, κήρυκες βοδώντες ἐρήπυον, εἶπον ἄντ' ἧς Σχολιοτά*.

687. *Æacus*, living in *Ægina*, had three sons, *Phocus, Telamon, and Peleus*. The two latter, moved by jealousy, put *Phocus* to death; for which they were compelled to leave their father's house, and take refuge in *Phia*. On the forms *θίλω* and *ἰθίλω*, cf. supra 156.

688. *ἐπῆλθον*, "*I assailed you*." It is followed either by a *dat.* or an *accus.* of the person, but Homer generally in this sense uses it absolutely, i. e. without a case. On *χάριν*, cf. supra 20. 222.

691. *παύω*, *I put a stop to*, has no perf. act. *παύομαι*, midd., *I cease*, fut. *παύσομαι* (but *πεπαύσομαι* is more common), aor. 1 *ἔπαυσάμην*, perf. pass. *πέπαυμαι*, aor. 1 pass. *ἐπαύθην* and *ἐπαύσθην*, the former being the older form. The imper. *παῦε* is frequently used by the Attic writers *intransitively*, for *παύου*: the aor. 1 act. is also used *intransitively* Od. δ'. 659, *Μνηστῆρες δ' ἄμυδις κάθισαν καὶ παῦσαν αἰθλῶν*: there is however a reading *μνηστῆρας*. In the act. it is followed, 1. by an accus. of the person or thing, as *παύειν νεῖκος*, to put an end to a quarrel; 2. by an accus. of the person, and a gen. of the thing, as *παύειν τινὰ πόνων*: 3. by a part., as *παύειν τινὰ λαλοῦντα*. In the pass. and midd. it takes a gen.: *λῶστα*, contracted from *λώϊστα*, superl. of *λῶϊων*, which was used in later Greek as a compar. of *ἀγαθός*. The root is *λω*, a Doric defective verb, signifying *I wish*. The dat. *μακρῷ* is here used adverbially, equivalent to the Lat. *longè*.

693. οἶμοι, cf. supra 394. ὡς κακῶς νομ. . . ., "what evil customs prevail!" For a similar use of *νομίζεται*, cf. Alc. 99, *πυλῶν παροιθε δ' οὐχ ὀρῶ πηγαῖον ὡς νομίζεται χέρνιβ' ἐπὶ φθιτῶν πύλαις*. Herod. uses the act. *νομίζω* in the sense of *to obtain or derive a custom*, οἱ Ἕλληνες ταῦτα νενομίκασι ἀπ' Αἰγυπτίων, ii. 51.

694. *τροπαῖον* Attic and Ionic, *τρόπαιον* common Greek, Latin *tropæum*, a sign and memorial of victory, which was erected on the field of battle where the enemy had turned (*τρέπω*, *τρόπη*), and in case of a victory gained at sea, upon the nearest land. The expression for raising or erecting a trophy, is *τροπαῖον στήσαι* or *στήσασθαι*, to which may be added *ἀπὸ* or *κατὰ τῶν πολεμίων*.—Smith's Dict. of Antiq. The gen. of the person without a prep., as in this passage, is less usual.

696. *ἄρυνμαι* is a lengthened form of *αἶρω* (as *πάρυνμαι* of *παίρω*), "*I carry off for myself, win or strive for as a prize*;" it is only used in the pres. and imperf.; cf. Od. α'. 5, *ἀρνύμενος ἦν τε ψυχὴν καὶ νόστον ἐταίρων*.

697. Homer has the aor. 2 act. with the reduplication in the compound part. *ἀμπεπαλὼν*, and the syncopated aor. 2 midd., *ἀνίπαλτο*, *ἐκπαλτο*.

698. Observe how inharmoniously this line reads from the absence of any cæsura or pause, to give a trochaic flow to it. The two principal kinds of cæsura are the penthemimeral, which divides the third foot, and the hepthemimeral, which divides the fourth foot of the verse. See the Introduction.

699. *ἦμαι* may be considered either as a perf. pass. from the defective *εἶσα*, *I seated or placed*, or as a separate formation in *μι*, like *διζήμαι*: the former appears the more probable. Compare *κείμεαι*.—Buttmann. Cf. note on *κάθησο*, supra 266. *πτόλις*, used by the poets, especially by the Epics, *metri gratiâ*, after a word ending with a short vowel: cf. *πτόλεμος*, *πτολίεθρον*.

700. The word *ἄνθρωπος* has various significations; 1. it denoted a *district*, as *Βοιωτοὶ μάλα πῖονα δῆμον ἔχοντες*, Il. ε'. 710; 2. *its inhabitants*, hence, *the common people* (plebs) in opposition to the chiefs who lived in towns; 3. *the privileged class* in a democratic state, Lat. *populus*; 4. Attica was divided into *δήμοι* or *townships*, which were 100 in the time of Herod., but were afterwards increased to 170.—Liddell and Scott. *οὐδένες ὄντες*, being *nobodies*, a phrase which we sometimes use in colloquial language. The plur.

οὐδίνες is also used by Herod. ix. 58, διδίδξαν τε, ἐπεί σφας ἔδεε πρὸς τοὺς ἀψευδέως ἀρίστους ἀνθρώπων μάχῃ διακριθῆναι, ὅτι οὐδίνες ἄρα ἴοντες, ἐν οὐδαμοῖσι ἰοῦσι "Ἐλλῆσι ἱναπεδεκνύατο. Compare the phrase οὐδαμοῦ τιθῆναι, supra 210.

701. οἱ δὲ refers to δῆμος, and αὐτῶν to ἐν ἀρχαῖς ἡμενοί. μυρίῳ σοφώτεροι. A colloquial expression, with which λῶστα μακρῶ, supra 691, may be compared.

702. τόλμᾶ, in early Attic and Ionic Greek τόλμη. Euripides sometimes uses τόλμη, ex. gr. λίγ'. ὡς ἔχει τι δεινὸν ἢ τόλμη γέ σου, Ion, 1416.

703. Cf. supra 670. Observe in the next line the distinction between μόχος and πόνος, as explained supra 680.

706. The meaning is, "I will teach you never to consider," &c., but the construction of the infin. after δείξω is unusual. ποτὲ must be joined with μή. On ἥσσω, cf. supra 312.

708. εἰ μὴ φθερεῖ. To understand this expression, it is necessary to bear in mind that the imper. φθείρου was a common form of imprecation; cf. Aristoph. Acharn. φθείρου λαβὼν τόδε. "Take this and be hanged!" cf. infra 715, φθείρεσθε τῇσδε, which Liddell and Scott explain, "off from her," i. e. unhand her, let her go. The fut. φθαρήσομαι is also in use. ὡς τάχιστα: for an explanation of this idiom cf. the note on ὡς ἄριστα, supra 379.

710. ἔλῃ, Attic fut. In the verbs of more than two syllables, of which the fut. ends in ασω or εσω, the two vowels αω or εω, after having dropped the σ, are contracted, and the same contraction takes place in the other persons, according to the general laws of contraction, so that these futures are conjugated exactly like the pres. tense of the contracted verbs in αω and εω. No contraction of the vowels can take place in the fut. in ισω, after the σ has been dropped, but the circumflex is placed on the ω, and they are then conjugated like contracted verbs in έω, ῶ, ex. gr. κομίζω, κομίσω (-ίω), fut. Attic κομιῶ, μίς, μῑ.—Buttmann's Gk. Gr. κόμης ἐπισπ. . . ., cf. supra 402, where the same expression occurs.

711. στειρός is used as an adj. both of two and three terminations. In the expression στειραν βοῦν, Od. λ'. 30, στείρα must be regarded as a substantive (cf. βοῦς, ταῦρος), because adj. in ρος in Homer make the fem. in η. μόσχος. A similar metaphor is applied by Sampson to his wife, Judges xiv. 18, "If ye had not ploughed with my heifer, ye had not found out my riddle."

713. τὸ κείνης, equivalent to ἐκείνη, cf. τὸ σόν, supra 143. The exact meaning of the neut. art. joined with the possessive pronoun, or the gen. of the pers. pron. is 'that which concerns a person.'

715. The expression φθείρεσθε τῇσδε has been explained supra 708. τῇσδε is in the gen., because this aor. of φθείρεσθε involves the idea of "motion from." ὡς ἀν ἐκμάθω. Observe that the particle ἀν is either used or omitted indifferently after the final particle ὡς: cf. Hippol. 1299, ὡς ὑπ' ἐκλείας θάνῃ.

716. The construction is εἰ τις κωλύσει με λύειν χίρας τῇσδε. The penult of λύω is long, but like δύω and θύω it shortens the υ in the perf. act., and in the perf. and aor. pass. In the next line ὡς (since) must not be confounded with the final particle ὡς, which would require a subjunctive.

719. ἐλυμήνω, aor. 1 midd. from λυμαίνω. Some few verbs in

αίνω take *a* in the aor. 1, as *κοιλαίνω* *ἰκοίλανα*, *κερδαίνω* *ἐκέρδανα*, and this *a* is always long. It is incorrect to write this *η* with an *i* *subscriptum*, because it comes from the *a* in the fut., and not from *αι* in the present tense.

720. *βοῦς* is thus declined; gen. *βοός*, dat. *βοῖ*, accus. *βούν*, voc. *βοῦ*, pl. *βόες* *βοῦς*, gen. *βοῶν*, dat. *βουσίν*, accus. *βόας* *βοῦς*. The Attic writers in the nom. pl. mostly use the open form *βόες*. *χοῦς* (*congius*) is similarly declined, *χοός*, *χοῖ*, *χοῦν*, plur. *χόες*, *χόας*: but, as it is properly a contraction from *χοεύς*, the better Attic forms are gen. *χοῶς*, acc. *χοᾶ*, acc. plur. *χοᾶς*, which must not be confounded with *χοάς*, libations in honour of the dead.—Buttmann.

721. *Ἀμύναθον*, *ἀμυνάθειν*, *ἀμυναθοίμην*, are formed from *ἀμύνάθω*, a lengthened form of *ἀμύνω*, like *διωκάθειν*, *εἰργάθειν*. On these forms Elmsley was the first to observe that the pres. indic. in *ἀθειν* never occurs; but he was hasty in adding that they are always aorists, and must be therefore accented in the infin. *-εῖν*. Plato has *ἰδῶκαθε*, for instance, cf. Gorg. page 483, a.—Buttmann.

722. On the verb *ἔρπω*, cf. supra 433.

724. *θρίψω* from *τρέφω*. In this and similar words, the principle of the change is, that the aspirate must always be preserved. Here in the inflexion it is dropped in the second syllable, and consequently it is thrown upon the first. In *θριξ*, *τριχός* the reverse is the case.

724. *ἀπῆν*. This 3rd pers. sing. is explained supra 656. *ἀπῆν* must here be considered as used absolutely (i. e. without a case), *τοῖς Σπαρτιάταις* being in the dat. on the principle of the "*dativus commodi*."

726. Homer has a compar. *βέλτερος*, and Æschylus a superl. *βέλτατος*. Eumen. 487, *κρίνασα δ' ἀστῶν τῶν ἐμῶν τὰ βέλτατα ἦξω*.

727. The construction of this line has been fully explained supra 181, where an exactly parallel expression occurs. *ἀνειμένος*, though properly a perf. pass. particip., is here used adjectively. It occurs in a similar sense Thucyd. i. 6, *ἐν τοῖς πρώτοις δὲ Ἀθηναῖοι τὸν τε σιδηρον κατέθεντο, καὶ ἀνειμένην τῇ διαίτῃ ἐς τὸ τριηρώτερον μετίστησαν*. Cf. the use of *οὐλόμενος* in Homer. Observe, the penult of *πρεσβύτης* is long; *πρεσβευτής* (in prose) means an ambassador.

729. The primary meaning of *προνωπής* (from *πρὸ* and *ὦψ*) is *with the face forwards*, from which the metaphorical meaning of "*eager*" in this passage is easily deduced; as also the meaning in the two following lines of the *Alcestis*, *ἥδη προνωπῆς ἐσσι, καὶ ψυχόρραγῃ*, 144: *στείχει προνωπῆς, ἐκπεσοῦσα δαιμονίων*.

730. The preposition *πρὸς* is frequently used with an accus., so as to have the force of an adverb, as *πρὸς τὸ καρτερόν*, *violently*, Prom. 212. *πρὸς εὐσέβειαν ἢ κόρη λέγει*, i. e. *εὐσεβῶς*, Soph. Elect. 464.

733. *πρόσω*, Ionic and Attic *πόρσω*, and in later Attic *πόρρω*, Lat. *porro*, is merely an adverbial form of the preposition *πρό*. It is used in Homer absolutely, i. e. without a case; but in Herod. and all later writers it is frequently followed by a genitive, ex. gr. *πρόσω ἀρετῆς ἀνέκειν*, Herod. vii. 237.

734—7. *πρὸ τοῦ*, an idiomatic expression for *πρὸ τούτου*, *τοῦ χρόνου* being understood. It has been observed that the article was in the old language a demonstrative pronoun, of which this ex-

pression shows a trace. On *ἐπιλεθεῖν*, cf. supra 688. *χειρίαν λαβεῖν*, supra 411. ὕταν θῶ, supra 440. Observe that the last syllable of *κατά* is lengthened before *γν* in the following word.

738. *ἐμφανῶς*. All adverbs derived from *adj.* in *ης, εος*, should properly have a circumflex on the syllable *ως* as being a contraction of *ἔως* into *ῶς*, ex. gr. *ἐμφανῆς*, *gen. εος*, *contr. οὗς*, *ἐμφανέως*, *contr. ἐμφανῶς*. Herodotus always uses the open forms.

739. *γαμβροῦς* is another instance of the plural being used instead of the singular. *διδάξομαι*, "I will teach myself," i.e. "I will learn;" cf. *Soph. Ant.* 354, *καὶ φθέγμα καὶ ἡνεμόεν φρόνημα καὶ ἀστυνόμους ὀργὰς ἐδιδάξατο*. The usual meaning of the midd. *διδάσκειν* is *to cause to be taught*, as *χρή δ' οὐποθ' ὅστις ἀρίστων πέφυκ' ἀνὴρ παῖδας περισσῶς ἐκδιδάσκεισθαι σοφούς*, *Med.* 295.

740. *τὸ λοιπὸν* (*λείπειν*, *λείπω*) is used adverbially, like *τὸ πρῖν*, and the Lat. *primum, secundum, cæterum*, &c. Herodotus even uses it in the *gen.* in this manner, *ὥστε τοῦ λοιποῦ καὶ γυναικᾶς μιν εὐπετίως, τὸ γόνυ οὐ βρεχούσας, διαβήσεται*, i. 189.

742. *τυγχάνω* in the sense *to hit a mark* (which must be carefully distinguished from the intrans. *τυγχάνω, to be by chance*), is followed both by the *accus.* and *gen.* in Homer, ex. gr. *χερμαδίῳ ἀγκῶνα τυχὼν μέσον*, *Il. ε.* 582. *τύχε γὰρ ψαμάθοιο βαθείης*, *Il. ε.* 587. Hence, in Attic Greek it means *to meet with* or *obtain*, and usually governs a *gen.*, though instances of an *accus.* occur, as *ἀλλ' ἔσθ' ὁ καιρὸς ἡμερέυντας ξένους μακρᾶς κελεύθου τυγχάνειν τὰ πρόσφορα*. *Æsch. Choeph.* 710.

743. *διάδοχος* is used both as a *subst.* and an *adj.* It usually means "a successor," and the full construction is the *dat.* of the person, and the *gen.* of the thing, as *τότε διάδοχος γενόμενος Μεγαβάζῳ τῆς στρατηγίης*, *Herod.* v. 26. Here however it rather denotes "corresponding to." The preposition *διὰ* in composition, and out of composition with a *gen. case*, often means *at intervals, in turns*, as *διὰ τρίτου ἔτος*: cf. *infra* 1247, *βασιλεία δ' ἐκ τοῦδε χρή ἄλλον δι' ἄλλου διαπερᾶν Μολοσσίαν*. *Xen. Anab.* i. 5, 2, *καὶ οὐκ ἦν λαβεῖν, εἰ μὴ διαστάντες οἱ ἱππεῖς θηρῶν διαδεχόμενοι τοῖς ἱπποῖς*.

745. *ἀντίστοιχος*, "ranged opposite in rows or pairs;" in general standing over against, *σκιὰ ἀντ. . . ὥς*, like a man's shadow; but there is another reading, *σκιᾷ ἀντ. . . ὦν*, just like a shadow.—Liddell and Scott. The verb *ἀντιστοιχέω* is used in a similar sense by *Xen. Anab.* v. 4. 12, *ἔστησαν ἀνὰ ἑκατὸν μάλιστα ὥσπερ χοροὶ ἀντιστοιχοῦντες ἀλλήλοις*, in which passage the distributive force of *ἀνὰ* should be observed.

746. *οὐδὲν ἄλλο*. The *accus.* of the remote object, usually explained by the ellipse of *κατά*. The repetition of negatives in Greek strengthens the negation, when the negatives are of the same kind, as *ἀκούει δ' οὐδὲν οὐδεὶς οὐδένος*, *Cyclops* 120. When, however, two negatives belong to different verbs, they cancel each other.

747. *μοί* is the *dat.* after *ἡγοῦ*. *δεῦρο* is here used in what is usually called the *sensus prægnavis*, i.e. the idea of motion being involved in it, it is equivalent to "coming hither." *ὑπ' ἀγκάλας*. The sing. *ἀγκάλη* (a lengthened form of *ἀγκή*, cf. *ἄγκος*) is seldom used, and never by Euripides.

749. Although *ἀνεμος* (from *ἄω, ἄημι*, cf. Latin *anima*) has the *a* short, yet the compounds are all long, as *εὐήνεμος, δυσήνεμος*,

ἀνήνεμος. The Homeric *ἡνεμόεις* points to a form *ἡνεμος*, from which these compounds were formed.

750. The scansion of this line requires *θεοὶ* to be pronounced as a monosyllable. The phrase *εὖ διδόναι* is equivalent to *ἀγαθὰ διδόναι*: cf. Orest. 667, *ὅταν δ' ὁ δαίμων εὖ διδῶ, τί δεῖ φίλων*; Instead of the optat. act. in *οἶμι*, there was another form in *οῖην, οῖης, οῖη*, plur. *οῖημεν, οῖητε, οῖησαν*, called the Attic form, restricted to contracted verbs and verbs in *μι*: it is, however, found in the *perf.* of barytone verbs, as *πέφηνγοῖην, ἐληλυθοῖην*, and the anomalous aor. 2 *σχοῖην* from *ἔχω*: but there are exceptions. The plur. of this Att. optat. was little used on account of its length; and they always abbreviated the 3rd pers. plur., as *ποιοῖεν, δοῖεν*.

752. *νῶν* is the "*dativus incommodi*."

753. *πτῆσσειν*, to cover down as a bird when frightened; hence to lie in ambush: cf. Ranæ, 315, *ἀλλ' ἡρέμα πτῆξαντες ἀκροασώμεθα. εἰς ἱρημίαν*. Another instance of the "*sensus prægians*," the prep. *εἰς* being here used to denote motion to a place, together with the idea of remaining at it. On *πρὸς βίαν*, cf. supra 730.

755. *νήπιος*, from *νη* and *ἔπος*, Lat. *in-fans*, *νη-* being an inseparable prefix, with a privative force, but principally before adjj., being a strengthened form of *ἀνα*, privat. (cf. *ἀναίτιος*), with the first *a* dropped: cf. *ἀνηλῆς* and *νηλῆς*, *ἀνήνεμος* and *νήνεμος*. Vide Blomf. Gloss. Prom. 248: cf. supra 158, note on *a* privative. On *σκόπει*, cf. supra 257.

756. *ἀλίσκομαι* (forming its tenses from a form *ἀλόω*) has a pass. sense in the *perf.* and aor., with an act. form: cf. note on *ἀλώσσομαι*, supra 191. The aor. 2 is *ἤλων*, Att. *ἔα'λων* with *a* long: the other moods have *a* short, as optat. *ἀλοῖην*, Ion. *ἀλώην* (common in Homer), conj. *ἀλῶ, ἀλῶς*, &c. The long *a* in *ἔα'λων* is to be accounted for by a double augment, as *ἔωρων* from *ὄρώ*. The termination of this aor. has been explained supra 136.

757. *οὐ μὴ* is constructed with the *fut. indic.*, and the aor.-subjunct. with a predilection for the aor. 2. Elmsley maintains that it may be used with the pres. subjunct., but the instances, even if not corrupt, are rare. With the subjunct. the full construction is *οὐδέος ἐστὶ μὴ*: cf. Ecclesiæ, 650, *ὥστε οὐχὶδέος μὴ σε φιλήσῃ*. With the *fut.* the second person is more commonly used, which has generally a prohibitive sense, as in this passage. Elmsley, in his explanation of it by means of a question, seems to confound *οὐ* with *μὴ*.

758. *κλαίων*, to his cost: cf. supra 577, *πρὶν κλαίειν τινα*. The participle of *χαίρω* is frequently joined with another verb in a similar manner, in sense of *with impunity*, as *οὔτοι μιν δεῖ χαίροντα ἀπαλλάσσειν, ἀλλὰ δοῦναι δίκην*, Herod. iii. 69.

759. *θεῶν οὐνεκα* may mean "as far as the gods are concerned:": cf. Herod. iii. 122, *εἵνεκέν γε χρημάτων ἄρξεις ἀπάσης τῆς Ἑλλάδος*.

760. At the period when this Play was written, heavy-armed soldiers were called *ὀπλίται*, because *ὅπλα* more especially denoted defensive armour, consisting of the *σάκος* or *aspis*, *clipeus*, *scutum*, and the *θώραξ*, *lorica*; and also of the *κόρυς*, *cuirass*, which they had in common with the *light-armed*, *ψιλοὶ, γυμνοὶ, γυμνήτες*.—See Smith's Dict. of Antiq. "*Arma*."

765. *τί δεῖ*; what profiteth it? This use of *δεῖ* is somewhat uncommon: cf. infra 920, *τί δεῖ λίγειν*; CEd. Tyr. 896, *εἰ γὰρ αἰ τοιαῖδε πράξεις τίμαι, τί δεῖ με χορεύειν*; In Latin *opus* is used in

this sense by Cicero, de Orat. ii. 10, "Etiam si opus est, tamen minus necessarium." Cf. supra 164.

766. ἢ μὴ γένοιμαν. It has been observed above, v. 294, that the Greeks express a wish either by the optat. alone, or by the optat. joined with the particles εἰ, εἴθε, πῶς ἂν, &c. There is also a third method, by means of the aor. 2 of ὀφείλω, which admits of two constructions: 1. It is made to agree with its subject, and governs an infinitive, as Il. τ'. 59, τὴν ὀφελ' ἐν νήεσσι κατακτάμεν Ἀρτεμις ἰψῇ. 2. It is used, like the Lat. *utinam*, as an adverb, and frequently joined with εἴθε, as Med. 1: εἴθ' ὥφελ' Ἀργοῦς μὴ διαπράσθαι σκάφος Κόλχων ἐς αἶαν.

769. πολύκτητος. According to the general rule, verbal adject. in τος are passive in their signification (cf. supra 89), but the exceptions in the tragic poets are very numerous; ex. gr. ἀκλαυστος, ἀστένακτος, ἀγνωστος, ἀπρακτος, &c.

772. The construction is, χρόνος δ' οὔτοι ἀφαιρεῖται λείψανα τίμαν καὶ κλῆος (in apposition with λείψανα) τῶν ἀγαθῶν ἀνδρῶν κηρυττομένοις ἀπ' ἰσθλῶν δωμάτων. κηρυττομένοις, *celebrated*, an allusion to the Olympian and other public games, because the name and city of the victor were proclaimed by the voice of heralds (ἐκηρύχθησαν) before he received the triumphal crown. So Lysias de Aristoph.: καὶ ἐνίκησεν ὥστε τὴν πόλιν κηρυχθῆναι καὶ αὐτὸν στεφανωθῆναι. The dative after is unusual, but it is found in Homer, Il. α'. 161, καὶ δὴ μοι γέρας αὐτὸς ἀφαιρήσεσθαι ἀπειλεῖς. λείψανα is exactly equivalent to the Latin *reliquia*.

776. ἀρετὴ, like the Latin *virtus*, is used to denote any kind of excellence; both words frequently mean *bravery*, because this in the heroic ages was regarded as the chief *virtue*. λάμπει. For similar instances of this metaphor, cf. Agam. 774, δῖκα δὲ λάμπει μὲν ἐν δυσκάπνοις δώμασιν. CEd. Tyr. 186, παιὰν δὲ λάμπει στονόνεσσά τε γῆρυς ὕμῃ. So also Horace, "Ubi plura nitent in carmine, non ego paucis Offendar maculis."

780. Buttmann conjectures that αὐτίκα is derived from an old word ἸϜ, with the digamma *FiϜ*, answering to the Latin *vies*; consequently αὐτίκα will be equivalent to τὴν αὐτὴν ἴκα, like αὐθήμερον for τὴν αὐτὴν ἡμέραν; so also τήνικα = τὴν ἴκα, *hac vice*.

783. τελέθω is a lengthened form of τέλλω in its intransitive sense, used only in poetry. It seems quite to have lost its original force, and is used almost synonymously with εἰμί: cf. Il. ε'. 441, ἵνα τ' ἄνδρες ἀριπρεπέες τελέθουσι.

784. The adj. ξηρός occurs supra 637 in its literal sense; it is here used metaphorically; *barren, unprofitable*. ἐγκείται, *versatur in, is surrounded by*: cf. Helen. 269, ἡμεῖς δὲ πολλαῖς συμφοραῖς ἐγκείμεθα. It frequently means *to press upon, or attack*, as Herod. vii. 158, Γέλων δὲ πολλὰς ἐνέκειτο λέγων τοιαῦδε. On the formation of κείμεαι, cf. supra 510.

785. ᾔνεσα. Another instance of the aor. used to express what is habitual; cf. supra 637. Passow observes that we seldom, if ever, find αἰνέω in good prose writers, but always ἐπαινέω.

786. φέρομαι is used in a middle sense, and seems to mean, "I carry off for myself;" and so choose: thus in Homer we have ἀέθλον φέρεσθαι, "to carry off a prize," εὐδος φέρεσθαι, &c.

788. δύνασθαι μηδὲν κράτος, an instance of tautology, κράτος being a kind of defining *accus.* after δύνασθαι, incorrectly explained

by the ellipse of *κατά*. By *ἐν θαλάμοις καὶ ἐν πόλει* is meant, in *private and in public life*.

794. *ἐπ' Ἀργίου δορός*. *Δόρυ* properly denotes timber, especially of a ship; thus *Il. β'. 135*, *καὶ δὴ δούρα σίσσηπε νέων*. Hence it is used for the ship itself, as in this passage: cf. *Helen. 1611*: *ἐπ' οἰάκων δὲ βὰς ἀναξ ἐς Ἑλλάδ' ἔπεν εὐθύνην δόρυ*. "Ἀξενον. The Euxine sea was anciently called "Ἀξενος from its tempestuous nature; but the Greeks, from their dislike of unlucky names, changed it by a euphemism to *Εὐξενος*, in the same way as they called the Furies *Εὐμενίδες* instead of *Ἐρινύες*: cf. *Cœd. Col. 486*, *ὥς σφας καλοῦμεν Εὐμενίδας, ἐξ εὐμενῶν Στέρνων δέχουσθαι τὸν ἱκέτην σωτήριον, Αἰτοῦ σύ τ' αὐτός*. *ὕγρην* (*ὕω, ὕδωρ*) is here used properly as an adjective. It is frequently, however, used as a substantive: cf. *Od. ε'. 45*, *τά μιν φέρον ἡμὲν ἐφ' ὕγρην, ἥδ' ἐπ' ἀπείρονα γαίαν*.

795. *αἱ Συμπληγάδες* (sc. *πέτραι*), the *jostling rocks*, i. e. the *κυνάιναι νῆσοι*, which were supposed to close upon all who sailed between them: cf. *Med. 2*, *κυανέας Συμπληγάδας*. They were also called *συνδρομάδες*.—Liddell and Scott. This is the only instance in which it occurs in the singular number. See Hermann's edition on *Συμπληγάδα*.

798. *ἰνις*, a *child*, from *ἰς*, *strength, force* (cf. *ἱερὴ ἰς Τηλεμάχῳ*, Homer); originally written with the digamma, whence the *Lat. via*. It is used for a *daughter* *Iph. Aul. 119*, *μὴ στέλλειν τὰν σὰν ἰνιν πρὸς τὰν κολπῶδη πτέρυγ' Εὐβοίας*. It is never used in prose.

799. *πόλιν ἀμφέβαλε φόνῳ*: cf. *supra 110*, *δουλοσύναν στυγεράν ἀμφιβαλοῦσα κάρῳ*, where we have the common government of the *dat.* of the *person* and the *accus.* of the *thing*, which in this instance is reversed. The most common construction in Homer is the double *accus.*, as *ἀμφιβάλλειν τινὰ χλαῖναν*.

800. *κοινὰν τὰν εὐκλείαν*. Translate, "having the renown (thus acquired), in common with," &c. Buttman thus explains this collocation of the article: "When the *adj.* without an *art.* stands close to a subst. which has the *art.*, the object is not distinguished from others, but from itself with different modifications; ex. gr. *ἤδετο ἐπὶ πλουσίοις τοῖς πολίταις*, does not mean, "he rejoiced at the wealthy citizens, but, he rejoiced at the citizens, so far as they were wealthy."

806. *δρᾶω* is inflected regularly with a long; hence the perf. *δεδρᾶκα* is common to this verb and to *διδράσκω*. Besides *δεδρᾶμαι* we find *δεδρασμαί*: cf. *Thucyd. iii. 54*, *τῶν εὐ δεδρασμένων ὑπόμνησιν ποιησόμεθα καὶ πείθειν πειρασόμεθα*. Hence the verbal *adj.* *δραστός, δραστήος*.—Buttmann. *ἔργον*, with digamma *Ἐργον*, Germ. *Werk*, Engl. *work*.

808. *μὴ νρί*: cf. *supra 53*, *οὐ κτίνει*. These are both to be considered as instances of *crasis*, inasmuch as the vowels *α* and *ε* are absorbed by the preceding long syllables. They are marked as elisions, with the *apostrophus*, for the sake of distinctness.

810. There appears to be some corruption in this line, as there is no other instance in any Attic writer in which *τοῦς* is used for *οὓς*. As before observed, in the old language the article was used as a demonstrative pronoun, and a relative force was imparted to it by the addition of the connective particle *τί*: but this gradually disappeared, and we find it used as a relative by itself in Homer, cf. *Il. δ. 433*, *ἀμφὶ δὲ πᾶσι Τεύχεα ποικίλ' ἔλαμπε, τὰ εἰμένον ἐστιχόωντο*.

Traces of this usage in Attic Greek are still to be found in the expressions *ᾧστε, ᾧτε, οἷός τε, ἐφ' ᾧτε*.

812. *εἰργουσι*. The two forms *εἰργω, I shut out*, and *εἰργνυμι, I shut in*, are distinguished from each other in their tenses merely by the breathing; thus *εἰρξω, εἰρξα*, and *εἰρξω, εἰρξα*. This distinction is not met with in Homer, because in that early stage of the language this verb had the digamma instead of the aspirate. It is found, however, in the Ionic dialect of Herodotus, and is strictly observed by all the Attic writers. Hence *εἰρκτή, a prison*. The Ionic form is *εἰργω*. *φύλακες* is put in apposition with *δμῶες*: "the attendants placed to watch her."

815. *ἐγνώκε πράξασα*. The *participle* is used after verbs of *knowing*, to denote the knowledge of a substantive fact; the *infinitive*, to denote how to do a thing.

816. *εἰργειν* admits the following constructions, besides the genitive: 1. the dative, as *εἰργειν τεκούσῃ μητρὶ πολέμιον δόρυ*, Sept. c. Theb. 416; 2. the gen. with *ἀπὸ*, as *ἡ δὲ τόσον μὲν ξεργεν ἀπὸ χρόδος*, Il. δ. 130; 3. the *inf.* with *μή*, as *εἰργει δὲ δὴ τις τόνδε μή θανεῖν νόμος*; Heracl. 963. *κάμνω*, fut. *καμοῦμαι*, perf. *κίεμκα*, after the analogy of *βάλλω, βέβληκα*; *καλῶ, κέκληκα*. These forms of the perf. arose from the metathesis of the root: thus *καμ-* was changed to *καμ-*, *βαλ-* to *βλα-*, and *καλ-* to *ελα-*. In the participle in Homer the *κ* was dropped, *κεκμηώς*, like *τετληώς*, &c.

817. *ἔσω* is an adverbial form of the prep. *ἐς*, like *ἔξω* from *ἐξ*, and *πρόσω* from *πρό*.

819. *εὐπειθής* is here used in an active sense; which usage, however, is limited to the poets; *δυσπειθής* is never found except with a passive force.

820. *ἀκούω* makes the fut. *ἀκούσομαι*, the form *ἀκούσω* being never found in Attic Greek. The Attic perf. is *ἀκήκοα*, and the perf. pass. *ἤκουσμαι*, without the reduplication. We have here the full government of *ἀκούω*, viz. the *accus.* of the *sound*, and the *gen.* of the *person* producing it. But this construction admits of many variations: ex. gr. it is found with the *gen. alone*, both of the *person* and of the *thing*; also with the prepositions, *περί, ἐκ, παρὰ*, and *πρός*: also with the *accus. alone*, as *τὰς προσερπούσας τύχας ἀκούσατε*: also with a *double gen.*; but this is rare, as *αὐτὰρ Ὀδυσῆος θαλασσίφρονος οὐποτ' ἔφασκε, Ζωοῦ, οὐδὲ θανόντος, ἐπιχθονίων τευ ἀκούσαι*. Od. ρ'. 117. But the student will do well to collect examples for himself.

822. In Greek we often find the *future* of the infinitive, where in English we use the *present*: ex. gr. after *βούλομαι*, as *ἡμῖν ἐνδείξεσθαι βουλόμενος*, Isocr. c. Soph.; after *εὔχομαι*, as *εὔχομαι . . . τῷ πότμῳ τῷ νῦν φθερεῖσθαι*, Œd. Tyr. 269; after *μίλλω*, cf. supra 407, where an instance occurs; but in all these cases the object or act implied is strictly something future. Zumpt observes that the Latin language also is much more accurate in the use of the *future* than the English: as *faciam si potero*, "I will do it if I can."

824. *πρόθω θανεῖν*. The infinitive is constantly used in Greek, where the Latin idiom would require the gerund, the particip. in *du*, or a supine, and especially after *adj.* and *subst.*, as *λέγειν δεινός, dicendi peritus*, Soph.; *λέγειν τε καὶ πράσσειν δυνατώτατος*, Thucyd. i. 139; *Βορυσθίνης πινεσθαι ἡδιστός ἐστιν*, Herod. iv. 53.

826. *σπάραγμα*. Nouns ending in *μα*, when they increase in the

gen., properly denote a thing done, and so correspond to the *part. perf. pass.*, as *πράγμα*, a thing done. Here, however, *σπάραγμα* is used in an active sense, as if it were *σπαράγμός*: cf. Bacchæ, 735, *ἡμεῖς μὲν οὖν φεύγοντες ἐξηλύξαμεν Βακχῶν σπαράγμῳ*. The expression *σπάραγμα θήσομαι* is simply equivalent to *σπαράξομαι*: so Sophocles, Antig. 151, has *θίσθε λημοσύναν* for *λάβεσθε*. On *δαῖος* cf. supra 505.

830. *ἔρρω* (akin to *ῥέω*, Lat. *ruo*), to go, with the additional idea of coming to mischief: in the imperat. it is a common form of imprecation; Lat. *abi in malam partem*: so Aristoph. Plut. 604, *ἔρρ' ἐς κόρακας θάρρον ἀφ' ἡμῶν*. *αἰθέριον*, equivalent to *ἐς αἰθήρα*. An adjective, referred to a substantive, is frequently used in Greek, where the English idiom would require an adverb, or a preposition with its case: cf. Il. α'. 497, *ἡερίη δ' ἀνέβη μέγαν οὐρανόν*, for *ἡρι, manē*.

831. *φάρος*. The penultima of this noun is always long in Homer, and it is therefore circumflexed, *φᾶρος*: but in the tragic poets the usage fluctuates. It corresponds to the Lat. *pallium*, and denotes an upper garment, square or rectangular in shape, worn by both sexes, and usually fastened over the shoulders by a buckle.

834. *ἀμφιφανῆ*. The prep. *ἀμφι* in composition sometimes means *on all sides*, as *ἀμφίβολος*, *ἀμφίταλος*, &c.; but the more strict meaning seems to be, *on both sides*: cf. *ἀμφω*.

836. *φόνον ῥάψασα*. This metaphor is frequently found in Homer: ex. gr. Od. γ'. 118, *εἰνάετες γάρ σφιν κακὰ ῥάπτομεν ἀμφίπτοντες Παντοίοισι δόλοισι*. In Herod. we find the construction *φόνον ῥάπτειν ἐπὶ τινι*; as, *βάρβαροι ἐπ' Ἑλλήσι ἀνδράσι φόνον ἔρραψαν*.

838. *κατὰ μὲν οὖν στένω*, by tmesis for *καταστένω*. Both the *gen.* (cf. supra 443, *σοῦ καταστένω*) and the *accus.* are used after this verb: cf. CEd. Col. 1440, *καὶ τίς ἂν σ' ὀρμύμενον ἐς προῦπτον Αἰδὴν οὐ καταστένοι, κάσι*;

840. *συγγνώσεται*. The fut. act. of this verb is not found either in the simple form, or in the compounds. The construction here used is similar to that of *ignosco* and *condono* in Lat., as "*ignoscere alicui culpam*," "*condonare alicui crimen*."

844. *ἀπόδος*. Some verbs in *μι* in the *imper.* of *aor. 2 act.* have a simple *ς*, instead of *θι*, as *θές*, *δός* (cf. *σχές* from *ἔχω*); but these monosyllabic imperatives do not throw the accent farther back in composition than on the penultima, as *περίθες*, *ἀπόδος*. *ὦ φίλος*. This use of the *nom.* instead of the *voc.* is very common: cf. Il. γ'. 277, *Ζεῦ πάτερ . . . Ἡέλιός θ', δς πάντ' ἐφορᾷς. ἀνταῖος*, from the Homeric *ἀντα*, *face to face*. *ἀνταῖα πληγή* (which is sometimes omitted) denotes a wound in front or in the breast, Lat. "*adversum vulnus*:" cf. Antig. 1308, *τί μ' οὐκ ἀνταῖαν* (scil. *πληγὴν*) *ἐπαισέν τις ἀμφιθήκτω ξίφει*; *ἐπείδω* properly means "*to support*," by placing one thing against another: hence, to *force* or *press* a thing against, as *δδρυ πρὸς τεῖχος*, Il. χ'. 112; and so, in this passage, "*to inflict severely*."—Liddell and Scott. It has the Attic reduplication: thus the *perf. act.* is *ἐρήρικα*, and the *perf. pass.* *ἐρήρισμαι*. *τί με βρόχων εἶργεις*; cf. supra 812 and 816.

846. This line is an incomplete hypothetical proposition, the latter clause or *consequent* being suppressed. Some editions read *ἀλλ' ᾗ* with a question, Latin *ergo*? Supply *οὐκ ἂν ἔχοι καλῶς*, or some similar expression.

847. οἶμοι πότμον. The *gen.* of the *cause*.

848. We constantly find the adverbs ποῦ and ποῖ interchanged, and ποῦ used after verbs of *motion*, when the verbs must be so translated as to denote motion to a place and subsequent *rest* there. ἀερόω, aor. 1 subj. pass. from ἀείρω, an Attic and poetic form of αἶρω. This use of the subj. is explained *supra* 513. Herodotus uses the participle ἀερθεῖς, in the sense of *setting out on a journey*, both by land and sea.

850. νέρτερος, connected with ἐνεροι, Latin *inferi*. The root is ἐν, whence the supposed ἐνερ-, *inner*, and from this ἐνερθε, ἐνέρτερος, ἐνέρτατος (shortened into νέρθε, νέρτερος), like ὑπέρ, ὑπερθε, ὑπέρτερος, ὑπέρτατος: so from Latin *in*, with digamma *infra*, *infer*, *inferus*, *inferior*, *infernus*; just like *super*, *superus*, *superior*, *supernus*. —Liddell and Scott. μέλω. The personal use of this verb in the act. is very rare: it is usually found in the 3rd person, as an impersonal verb; ex. gr. μέλει, ἔμελε, μελήσει. The compound μεταμέλει admits of no other construction. The passive μέλομαι has the same relation to μέλει that δέομαι has to δεῖ. It is used both with two and with three terminations.

852. On this use of τότ' ἢ τότε, at one time or other, cf. Agam. 764, φιλεῖ δὲ τίκειν ὕβρις μὲν παλαιὰ νεάζουσιν ἐν κακοῖς βροτῶν ὕβριν τότ' ἢ τότε. It is sometimes used with μὲν and δὲ in corresponding clauses, like ποτὲ μὲν, ποτὲ δέ: cf. Od. ω'. 447, ἀθάνατος δὲ θεὸς ποτὲ μὲν προπάροιθ' Ὀδυσῆος φαίνεται θαρσύνων, ποτὲ δὲ μνηστῆρας ὀρίνων θύει κατὰ μέγαρον. Observe that most editions distinguish ποτὲ in this sense from τότε, *tum*, by the accent.

854. ὥςτις μονάδα. The meaning of this expression in this passage is not very apparent; hence the various readings of *μαινάδα* and *ὀλκάδα* have been proposed. "Ερημον ἐναλίον κῶπας." Cf. the expression of Horace, "*nudum remigio latus*," Od. i. 14. ἔρημος is used with three terminations in Epic poetry, and with two by Herod. and subsequent writers. The accent fluctuates between ἔρημος and ἐρήμος.

857. ἐνοικήσω στίγα. The dat. is here used after ἐνοικήσω, on the principle of "the preposition in composition;" but the more usual government is the *accus.*; thus in a fragment of Euripides we find τῶν ἐνοικούντων πόλιν. It is also frequently used absolutely, as τὴν γὰρ Ἀσίην καὶ τὰ ἐνοικίοντα ἔθνη βαρβάρων οἰκιστὺν οἱ Πέρσαι, Herod. i. 4.

859. The question asked by the subjunctives ὀρμαθῶ and προσπίσω is expressive of despair.

861. The preposition ἐκ here means "*away from*," "*at a distance from*." Matthiæ observes that it is sometimes put for ἐξω, and quotes Od. γ'. 7, ἐκ καπνοῦ κατέθηκα (scil. τεύχεα), and Herod. ii. 142, ἐν τοίνυν τούτῳ τῷ χρόνῳ τετρακτὶς ἔλεγον ἐξ ἡθίων τὸν ἥλιον ἀνατεῖλαι.

862. κυανόπτερος ὄρνις. The Scholiast supposes this to be an allusion to the metamorphosis of Procne and Philomela; but this seems far fetched, as the sentiment is natural, and is similar to what David has expressed in the Psalms: "O that I had wings like a dove," &c.

863. πευκᾶεν, Doric for πευκῆεν. This adj. is an exception to the rule that adjectives ending in εῖς with η or ο preceding the termination are contracted in their inflexion; cf. note on αἰγλᾶς,

supra 286. Sophocles, Antig. 123, has *σιεφάνωμα πύργων πευκά-ενθ' Ἡφαιστον ἐλεῖν*. According to Buttmann the radical meaning of *πεύκη* is *pointedness*, and not *bitterness*; the *fir-tree* being so called from its pointed shape, or from its spines. Hence *πενκήμες* means, 1. Any thing made of pine. 2. Sharp or piercing, as *ὀλολυγμός*, Æsch.; cf. note on *πικρός*, supra 384.

864. *Κυανίας ἀκτάς*. Accus. plur., as shown by the accent of *ἀκτάς*. The allusion is to the Symplegades, which are called *Κυανεαί* by Herod. iv. 85, *ἔπλεε ἐπὶ τὰς Κυανίας καλυμμένας* (scil. *νήσους*). *πρωτόπλοος πλάτα* alludes to the Argo, the first vessel that made this voyage.

866. *τὸ λίαν*. We have here another instance of the neut. article with an adverb being made equivalent to a substantive. The quantity of the penultima is common both in Homer and the Attic poets; in Hom. and Ionic Greek it is written *λίην*, as Od. α'. 46, *καὶ λίην κείνός γε εἰκότι κείται δλέθρῳ*.

868—9. In the first of these lines we have *σοῦ*, which, being an *enclitic*, has less stress laid on it than *σόν*, and therefore in the position where it stands is better adapted to the trochaic flow of the verse; for the converse reason we have *σόν* in the following line.

870—1. *τι*. In any respect, accus. of the indirect object. *αἰχμάλωτον*: cf. supra 583.

873. We constantly find the adjective *εὐδαιμων* used by Xenophon in his Anabasis with *πόλις*, to denote *external prosperity*. It corresponds therefore both to the Latin *felix* and *beatus*. The negative *οὐ*, and not *μή*, is here used, because a *fact* is stated, and not an opinion.

875. *ἐκπείν*, to be deprived of, or to be banished from, in which sense it is not uncommon; cf. Prom. 757, *ἢ γὰρ ποτ' ἴσθιν ἐκπείν ἀρχῆς Δία*; Herod. i. 150, *ἐκπείοντας ἐκ τῆς πατρίδος*. This line apparently violates Porson's rule for the Cretic ending, but it must be regarded as a quadrasyllabic termination.

878. *πρόσθεν* (connected with *πρὸ* and *πρός*) is used both as an adverb, and as a preposition with the gen. case. In poetry it is frequently written *πρόσθε*, without the *ν*, as, *ἐκ δὲ τῷ αἴξαντι, πυλάων πρόσθε μαχέσθην*, Il. μ'. 145. *μέλαθρον* (*μέλας*), 1. the ceiling of a room, but especially the cross-beam which bears it; cf. Od. θ'. 279, *πολλὰ δὲ καὶ καθύπερθε μελαθρόφιν ἐξεκύντο*. 2. A roof or house, but in this signification usually in the plur., like Latin *tectā*: cf. Latin *atrium* from *ater*.—Liddell and Scott.

879. *ἔκδημος ξένος* might at first appear to be a tautology; but *ξένος* was generally used in opposition to *βάρβαρος*, which could not be applied to a Greek by birth. *ἔκδημος* is sometimes followed by a gen., as Hippol. 281, *ἔκδημος ὧν γὰρ τῆσδε τυγχάνει χθονός*.

883. *ἔγνω* here conveys an affirmative answer to the previous question, and may remind us of our Lord's answer to Pilate: *Οὐκοῦν βασιλεὺς εἶ σύ*; 'Απεκρίθη ὁ Ἰησοῦς· Σὺ λέγεις ὅτι βασιλεὺς εἰμι ἐγώ, St. John, xviii. 37. Observe how two sentences are condensed into one by the use of the particip. in the question *τίς ὧν πυνθάνει*;

884—6. This is the third instance that has occurred of the *accus.* after *ἀφικέσθαι* without a preposition. Compare the construction of the names of towns and small islands after a verb of motion in Latin.

888. In the crasis *κέντυχοῦσα* the *αι* is entirely absorbed in the following diphthong; cf. *καί* for *καὶ εἰ*, and *κού* for *καὶ οὐ*.

889. We have here an instance of an anapaest in the 4th foot of the verse; this licence very rarely occurs in the 2nd and 4th places, and is restricted to proper names; cf. Orest. 1314, ἥδ' Ἑρμιόνη πάρεστι· παύσωμεν βοήν. As the spondee is excluded from these places, the anapaest interferes with the *time* of the verse; hence Clarke supposes that in pronunciation it was rapidly slurred over.—See Theatre of the Greeks, page 488. *τηλουρός*, sometimes accented *τηλοῦρος*, from *τῆλε* and *ὄρος* (Ionic *οὔρος*). The form *τηλορός* is found in Eur. Elect. 251, ἐν τοῖςδ' ἐκείνου τηλορός γαίῳ δόμοις. It is sometimes followed by a genitive, as *τηλουρός οὔσα δωμαίων κλύω βοήν*. Or. 1325.

890. *ναίω* forms its tenses with simple *ᾶ*. In the active, however, we find only aor. 1 *ἔνασσα* with a causative meaning, *to cause to inhabit, colonize, found*. The midd. and pass. fut. *νάσσομαι*, and the aor. 1 midd. *ἐνασσάμην*, and the aor. 1 pass. *ἐνάσθην* have the intransitive sense of *to settle in a place*.—Buttmann. The pres. *ναίω* is used absolutely, as ὦ κλεινὰ Σαλαμῖς, σὺ μὲν που ναίεις ἀλίπλαγτος (thou liest, or art situated), or with the prepositions *ἐν*, *μετὰ*, *κατὰ*, &c., or followed by an *accus.*, as in this place.

892. *πρὸς σε τῶνδε γυνάτων*. This is a common formula of entreaty, in which some verb, as *λίσσομαι* or *ἄντομαι*, must be supplied with *σέ*. The collocation of the pronoun corresponds with the Latin idiom “per te Deos oro,” in Horace; cf. CEd. Col. 1333, πρὸς νῦν σε κρηνῶν, πρὸς θεῶν ὁμογνίων αἰτῶ πθέσθαι. See also the note on *πρὸς θεῶν*, supra 575.

894. *πράσσοντας* is another instance of the rule that a woman speaking of herself in the *plur.* always uses the *masc. gender*. *στέμμα*, but more usually in the *plur.* *στίμματα*, *materials for crowning, a wreath, a garland*, so Il. *α'*. 14, *στίμματα* ἔχων ἐν χερσὶν ἐκηβόλου Ἀπόλλωνος, where it denotes the suppliant's laurel-wreath wound round with white wool, Lat. *infula*. The *στίμματα* were either worn on the head or borne on a sceptre.—Liddell and Scott. Some persons have supposed the *στίμματα* to denote green branches, making them synonymous with the *ἱκτήριοι κλάδοι* of Sophocles: CEd. Tyr. 3, *ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι*. The Latin *ulna* is derived from ὠλένη.

896. “What is the matter?” In this and similar questions the word *χρῆμα* is redundant, i.e. it might be omitted without impairing the sense; cf. Orest. 277, *ἔα· τί χρῆμ' ἀλύω, πνεῦμ' ἀνεις ἐκ πνευμόνων*; “Why do I rave?” There is also another idiomatic use of *χρῆμα*, which has been explained supra 181. *μῶν* (contracted from *μῆ οὖν*) is a *direct interrogative*, implying a negative answer, like the Latin *num*, which is derived from it. The following interrogatives, *μή*, *ἄρα μή*, and the ironical *οὐ μέντοι*, *οὐ δήπου* also expect a negative answer. On *κόρη*, cf. supra 489. It never means a *daughter*, unless it be followed by the *gen.* of a proper name.

898. *Τυνδαρίς*. The patronymics of *females* correspond to those of *males*. Thus in the 3rd declension (Eton Gr.) the terminations are *ίδης* and *ις*, respectively, as *Τύνδαρος*, *Τυνδαρίδης*, *Τυνδαρίς*: in the 1st declension, they are *άδης* and *ας* respectively, as *Βορέας*, *Βορεάδης*, *Βορέας* (observe the distinction in accent): nouns in *εύς* and *κλής* make the *masc.* in *είδης*, as *Τυδεύς*, *Τυδείδης*, and the *fem.*

in *ἡς*, as *Νηρεὺς*, *Νηρηΐς* : and, lastly, *masculines* in *ῶν* have a *fem.* form in *ῶνῃ* and *ίνῃ*, as *Ἀκρισιῶνῃ*, *Ἀδρηστινῃ*.

900. The name *Φοῖβος*, connected with *φᾶος*, *φῶς*, alludes to the *purity and brightness* of youth, in its primary use ; it was not connected with the idea of the god of light (*Ἥλιος*) till after the time of Homer. *Æschylus* uses it as an adj. of three endings, in the sense of *bright*, as *σταθευτὸς ἡλίου φοῖβῃ φλογί*, *Prom.* 22. The form *ἀκίστωρ* differs from *ἀκιστήρ*, and *ἀκιστής* only in accentuation. The epithet was applied to *Apollo*, because he was supposed to be especially powerful in averting impending calamities. Similarly he was called *ἀποτρόπαιος* and *κακῶν ἀπότροπος*. So also, in the first chorus of the *Cædip.* *Tyr.*, *Apollo*, *Diana*, and *Minerva*, are addressed as *Τρισσοὶ ἀλεξίμοροι*, Latin *Dii Avertuntia*.

903. On this form *του*, cf. supra 192. *πανταχῶ*. Adverbs in *οι* denote *motion*, adverbs in *ου* denote *rest* ; and those in *η* have both significations, ex. gr. *ποῖ βέβηκε* ; *ποῦ ναίει* ; Such instances as *κείνος ὅπου βέβηκεν οὐδεὶς οἶδε*, *Trach.* 40, must be explained by a *constructio prægriana*, "no one knows *whither* he has gone and *where* he now is." *ὀλώλαμεν*. This perf. midd. and the aor. 2 midd. *ὠλόμην*, which are both intransitive, serve at the same time for passives, whence the proper forms of the passive are not used ; thus it is good Greek to say *ἀπολωλέναι ὑπὸ τινος*, "to be put to death by any one ;" cf. *ἀποθανεῖν ὑπὸ τινος*.

904—5. The construction is, *τίς οὖν συμφορά ἂν εἴη γυναικί, παίδων γε μήπω πεφυκότων, πλὴν ἐς λῆχος* ; The negative *μή* is here used, because the statement is a supposition of the speaker. *συμφορά* is used in an indifferent as well as in a bad sense.

906—7. *ὑπηγάγου*. A not unusual sense of *ὑπάγειν* is to *lead* a person on by *gradual steps* to do a thing, involving the idea of *craft* and *stealth* ; cf. supra 428. So here it may mean, "Thou hast skillfully led me on to an acknowledgment."

910. The limiting particle *γε* being joined to *ἐγὼ* increases its emphasis, "I for my part, whatever others might do."

912. *νοθαγενής* is opposed to *ἰθαγενής* ; cf. *Persæ* 306, *ἀριστέος Βακτρίων ἰθαγενής*. But, when *ἰθαγενής* is applied to a nation, it is opposed to *ἐπηλυς* (*advena*), as *Αἰγύπτιοι ἰθαγενεῖς*, *Herod.* vi. 53. *Αὐτοὺς* must be supplied after *ἀφείλετο* in the following line.

915. *κοινωνεῖν* usually governs a *gen.* of the thing shared, and a *dat.* of the person with whom it is shared, as in this instance ; but in the *Elect.* of *Eurip.*, 1048, we find an *accus.* of the thing, as *φίλων γὰρ ἂν τίς ἂν πατρός σου φόνον ἰκοινωνήσῃ μοι* ; where *φόνον* is not susceptible of emendation on account of the metre.

917. *ἡσάδομαι*, being derived from the compar. *ἥσσω*, always governs the *gen.* in *Attic Greek*. *χερὶ*, consequently, must be construed as the *dat.* of the *manner*. *χεῖρ* is used in the metaphorical sense of *might*, *power*, both in the sing. and plur., as *ἐπισιν καὶ χερσὶν ἀρήξειν*. *Il.* α'. 77. *εἰ δὲ τίς ὑπέροπτα χερσὶν ἢ λόγῳ πορεύεται*, *Cæd. Tyr.* 902. The shortened forms of *χεῖρ* (*χερὶς*, &c.) are poetical, with the exception of *χεροῖν*, which is used in prose, whilst the long form *χειροῖν* is used by the poets, but not exclusively ; cf. supra 775.

921. *ἀντομαι*, imperf. *ἦντετο* : no other tenses are in use. 1. It is equivalent to *ἀντάω*, to *meet*, as *Il.* β'. 595, *ἔνθα τε Μοῦσαι ἀντόμεναι Θάμυριν τὸν Θρηϊκά παῦσαν δοιδῆς*. In this sense it is used with a *dat.*, as *Il.* σ'. 598, *ἀλλήλοισιν ἀντιεσθ' ἐν πολέμῳ*.

So that in the first cited passage *θάμυριν* depends upon *παῦσαν*, and *αὐτῇ* must be supplied after *ἀντρίμεναι*. 2. It is used with the *accus.* in the sense of *entreating* (*ἀντιάζειν*) as in this passage.

922. *ὅποι τῆςδε χώρας*. Adverbs of place require a *gen.* in Greek as in Latin (*ubi gentium*), cf. *Od.* β. 131, *πατήρ δ' ἑμὸς ἄλλοθι γαίης Ζῶει ὄγ' ἡ τέθνηκε*. At first sight there might appear to be an ambiguity of construction, as the adverb *πρόσω* (cf. *supra* 733) also governs a *gen.* with the idea of *distance*. But the construction is clearly shown by resolving *ὅποι* into *ἐκείσε ὅπου*, to which it is here equivalent, *πέμψον με ἐκείσε τῆςδε χώρας ὅπου προσωτάτω ἐστίν*. In *Herod.* we find the form *προσωτάτα*, as well as *προσωτάτω*, ex. gr. *ἐς τούτους δὲ μοι δοκίει καὶ προσώτατα ἀπικίσθαι ὁ Αἰγύπτιος στρατός*. And in the same chapter we have an instance of the comparative: *τὸ δὲ προσωτέρω τούτων*, ii. 103.

923. *μίλαθρον*, see l. 878, where it has been remarked that the use of the *sing.* in this sense is uncommon.

927. *ἐπ' αἰσχιστοισιν*, "after or in consequence of most disgraceful deeds," a meaning which easily flows from the primary signification of *resting upon*; cf. *Herod.* iv. 164, *μαθὼν δὲ ἐπ' ἐξειργασμένοις τὸ μαντήϊον ἰδὼν τοῦτο*. We may here observe, that, in tracing the usage of prepositions, it is important to keep in view their primary meaning, which always expresses a physical relation.

928. *ὣν ἰδίσποζον*. This verb usually governs a *gen.*, but it is also found with an *accus.*, as *Here. Fur.* 28, *τὴν ἐπτάπυργον τήνδε δεσπόζων πόλιν*. *Æschylus* uses it absolutely, as *ῥοντ' ἀμοχθὶ πρὸς βίαν τε δεσπόσειν*, *Prom.* 208.

929. *ὥς εἰπὼι τις*, "as one may say," a kind of parenthesis, inserted to soften the question contained in *ἐξημάρτανες*: somewhat similar to the Latin expression, "ut ita dicam." The particle *ὥς* is frequently used in this way with the *infin.*, as *ὥς μικρὸν μεγάλῳ εἰκάσαι*, *Thucyd.* iv. 36. And both *Xenophon* and *Demosthenes* use the expression *ὥς συνελόντι εἰπεῖν*, "ut paucis absolvam."

930. This verse passed into a proverb, and gave rise to several parodies, as *πολλοὶ στρατηγοὶ Καρίαν ἀπώλειαν*, which was used by *Phocion*. Observe that the accent of *ὁδός* is *oxyton*, but in composition it becomes *proparoxyton*, as *μέθοδος*, *ἔξοδος*, &c.

931. *τούςδ' ἐχαύνωσαν λόγους*. Translate, "used this inflated language." The epithet *χαῦνος* is applied to bodies which have no solidity, as 'fungus' or 'foam.' The *Glasgow* edition quotes from *Plato*, *Epist.* ix., *ἐμπλήσαι ὑψηλῆς καὶ χαύνης ἐλπίδος*. This form of expression is much more common in *Sophocles* than *Euripides*; cf. *Aj.* 97, *αἰχμάζειν χίρα*, where the act expressed by the verb is made to pass on to the noun depending upon it. According to some critics the pronoun *ἐμὲ* should be supplied after *ἐχαύνωσαν*.

932—3. The distinction between *αἰχμάλωτος* and *δοῦλος* is very clearly marked in this passage; cf. *supra* 30 and 583. On the construction *ἀνέχισθαι κοινουμένην*, cf. *supra* 201.

934. *μὲν* and *νῆ* are particles of *protestation*, which always have the object by which we swear in the *accus.*, ex. gr. *νῆ Δία*. A *protestation* with *νῆ* is always affirmative; but *μὲν* may take either an affirmative or negative particle (*ναὶ μὲν Δία*, and *οὐ μὲν Δία*), ex. gr. *Il.* α'. 234, *ναὶ μὲν τόδε σκῆπτρον*. When *μὲν* however is alone, it is negative. The above statement is taken from *Buttmann's Gram.*, but according to *Liddell* and *Scott* there is no negative, unless *οὐ*

may be supplied from the context. The term *ἀνασσα* is constantly applied both to Diana and Juno. It was customary for women to swear by *goddesses*, and by the twin deities, Apollo and Diana; cf. Aristoph. *Eccles.* 156.

935. The particle *ἀν* is here repeated twice with *ἐκαρπούτο* (on which cf. *supra* 77); the second *ἀν* is to be taken with *βλέπονσα*, making it equivalent to *εἰ βλέπον*: cf. Herod. vii. 139, *ὄρωντες ἀν ἐχρήσαντο ἀν*. The construction is explained *supra* 215. The phrase *βλέπειν αὐγάς*, like *ὄρᾱν* or *βλέπειν φάος*, is constantly used in the sense of *ζῆν*; cf. *Ξέρξης μὲν αὐτὸς ζῆ τε καὶ φάος βλέπει*, Persæ 299.

936. The Sirens were two maidens, who sat in a meadow close to the sea, and with their melodious voices so charmed those who were sailing by, that they forgot home and every thing relating to it, and abode there till their bones lay whitening on the strand. The ordinary derivation of the word is from *σειρά*, a *chain*, to signify their attractive power.—Keightley's *Mythology*. Cf. Hom. *Od.* μ. 37, *Σειρῆνας μὲν πρῶτον ἀφίξειαι, αἱ ῥά τε πάντας Ἀνθρώπους θέλγουσιν, ὃ τις σφείας εἰσαφίκεται*. "Ὅστις αἰδρεῖν πελάσῃ, καὶ φθόγγον ἀκούσῃ Σειρήνων, τῷ δ' οὔτι γυνή, καὶ νήπια τέκνα, Οἰκάδι νοστήσαντι, παρίσταται, οὐδὲ γάννυται." Ἀλλά τε Σειρῆνες λιγυρῇ θέλγουσιν ἀοιδῷ, "Ἦμεναι ἐν λειμῶνι πολλὸς δ' ἀμφ' ὀστείοφιν θίς Ἀνδρῶν πνιθόμενων, περὶ δὲ ῥινοὶ μινύθουσιν.

937. *λάλημα*. The *abstract* noun used for the *concrete*; cf. note on *θρέμμα*, *supra* 261. A neut. substant. thus applied to a person frequently denotes contempt: "a babbler;" cf. Antig. 320, *οἶμ' ὡς λάλημα δῆλον ἐκπεφυκὸς εἶ*. But Liddell and Scott interpret *λάλημα* in this passage to mean *prattle*, in which case *κλύουσα* must be repeated with a change of government, which is open to objection.

939. *παρῆν*. On this 3rd pers. sing. cf. *supra* 656. On *ὄλβος* cf. note on *ὄλβιος*, *supra* 100.

942. *ἡμιδούλους*: *ἡμι-*, from *ἡμισυ*, in composition is equivalent to the Latin *semi-*, which comes from it. The letter *σ* was frequently used as a substitute for the aspirate, especially in the *Æolic* dialect, and so in Latin in words of Greek origin, as *ὕς*, *σὺς*, *sus*; *ὔλη*, *sylva*; *ὑπέρ*, *super*; *ἔρπω*, *serpo*, &c.

943. *ἐρῶ*, Attic fut. from the Epic *εἶρω*: cf. *Od.* β'. 163, *μνηστῆρσιν δὲ μάλιστα πιφανσκόμενος τάδε εἶρω*. This verb must be carefully distinguished from *εἶρω*, to *fasten together*, Latin *sero*: unde *sermo*.

947. Observe the force of the prep. in composition in *συμφθίρει*, "*unites with others, or aids in corrupting.*" So *συμπράσσω*, Aj. 1396, *τὰ δ' ἄλλα καὶ ξύμπρασσε*. Observe also that in *comp.* *σύν* becomes *συμ-* before *π*, *β*, *φ*, *μ*, *ψ*.

948. *ἀμπλακούς*, aor. 2 from a late form *ἀμπλακίσκω*: cf. *εὔρον* from *εὐρίσκω*. It is usual to write this verb *ἀμπλακεῖν* when a long syllable is required by the metre (it is only found in poetry), and *ἀπλακεῖν* when the first syllable is required to be short. Porson and Elmsley were of opinion that it ought always to be written *ἀπλ.*; but the common practice is supported by the analogy of *ἡμβροτον* and *μεσημβρία*, where *β* is inserted to strengthen the position.

949. *μαργότης* here means *lascivia, impudicitia*; cf. Eur. *Elect.*

1027, *νῦν δ', οὐνεχ'* 'Ελένη μάργος ἦν. The primary sense of *μάργος* is *furious*, and we find it applied to Cleomenes in this sense by Herodotus, vi. 75, *κατελθόντα δὲ αὐτὸν, αὐτίκα ὑπέλαβε μανίη νοῦσος, ἰόντα καὶ πρότερον ὑπομαργότερον*. Homer uses it as an epithet of *γαστήρ*. *Od. σ'. 2, μετὰ δ' ἔπρεπε γαστέρι μάργῃ*.

951. "The fastenings of a door (*claustra, obices*) commonly consisted of a *bolt* (*pressulus*; *μάνδαλος, κατοχεὺς, κλείθρον*, Attic *κλήθρον*), placed at the base of each *foris*, or valve of the folding-doors, so as to admit of being pushed into a socket made in the sill to receive it (*πυθμήν*). The Pompeian door-ways show two holes corresponding to the bolts of the two *fores*; and they agree with numerous passages which mention in the plur. number 'the bolts,' or 'both the bolts' of a door. By night the front-door of the house was further secured by means of a wooden and sometimes an iron bar (*seca, repagula, μοχλός*), placed across it, and inserted into sockets on each side of the door-way. Hence it was necessary to remove the bar (*τὸν μοχλὸν παραφέρειν*) in order to open the door (*reserare*). Even chamber-doors were secured in the same manner, '*cubiculi obseratis foribus*,' Apul.; and here also the bar was sometimes employed as a further security, in addition to the two bolts: cf. *κλῆθρα συμπεραίνοντες μοχλοῖς*, Orech. 1551."—Smith's Dictionary of Antiquities.

954. *σύμφυτος, planted together with*; hence metaph., *innate, inborn*: *ἐς τὸ σύμφυτον, according to your nature*.—Liddell and Scott. Cf. *συγγενής* and *συγγονός*. *παύροις γὰρ ἀνδρῶν ἐστὶ συγγενὲς τόδε*, Agam. 832. The preposition *εἰς* frequently signifies "with respect to," "*quod attinet ad*," which in English is often expressed by the more definite "on account of," "in consequence of:" cf. *infra* 977.

957. *σοφόν τι χρῆμα*. A colloquial expression: "It was a clever thing in him who," &c. The indefinite *τις* is often put with adjectives of *quality* and *quantity*, especially when they stand alone, or in the predicate: ex. gr. *τείχος οὐ πολλῷ τῷ ἀσθενέστερον*, Herod. i. 181. Also with the adjective as an epithet: *φεῦ τοῦ θανόντος ὡς ταχεῖά τις βροτοῖς χάρις διαρρεῖ*, Aj. 1266. The neut. *τι* is used in a similar manner with adverbs, as *σχεδόν τι, πάνν τι*.—Matthiæ.

958. *οἱ ἐναντιοὶ* usually means "*enemies*." Brunck, however, explains it in this passage to mean, "*those who were present*," and cites *Ced. Col. 1002: τοιαῦτ' ὀνειδίζεις με τῶνδ' ἐναντίον*. But this is not sufficient warrant, as it is here used adverbially with the *gen.*, which usage is common in the sense of *coram* both in Homer and the Attic writers. It is also used adverbially without a case, as *ἐναντίον μαχέσασθαι, ἐναντίον βλέπειν*, &c. *αἰσχύνομαι σε προσβλέπειν ἐναντίον*, Hec. 968; *γυναικας ἀνδρῶν μὴ βλέπειν ἐναντίον*, *Ibid.* 975.

961. Observe that *φυλακὰς* comes from *φυλακή*, not from *φύλαξ*, as appears by the accent. The phrase is used by Homer, *Il. ι'. 1, Ὡς οἱ μὲν Τρῶες φυλακὰς ἔχον. μίμνω*, a poet. verb, only used in the present and imperf., and formed by reduplication from *μίνω*, in the same manner as *γίγνομαι* from *γίνο*: *μίνω, μεμίνω, μέμνω, μίμνω*.

964. *οὐ σέβων*, "not because I paid any respect to." *μὴ σέβων* would convey a totally different sense, "since or because I do not pay respect to." Cf. *supra* 566.

965. *ἐνδιδόναι λόγον*, to grant an audience to a person, or, rather,

an opportunity of speaking; Lat. *dare alicui dicendi copiam*. But the simple verb *διδόναι* is more usually employed in this phrase. On this form of the optat. cf. note on *δοίεν*, supra 750.

966. This use of *πέμπω*, to accompany, or escort, is not uncommon: cf. *τὴν μὲν γὰρ σὺν νηϊ θοῇ ἐλίκωπες Ἀχαιοὶ ἔς Χρυσὴν πέμπουσιν, ἄγουσι δὲ δῶρα ἄνακτι*, Il. α'. 389; *τοσόνδ' ὀνήσει τῶν ἐμῶν, ἐὰν πίθῃ, πορθμῶν, ὁθαύνηχ' ὑστάτην σ' ἐπεμψ' ἐγώ*, Trach. 570. Hence *πομπή*, a procession, and the phrase *πομπὴν πέμπειν*.

967. *κάκη*, a substant. distinguished from the adj. *κακῇ* by the accent. It is found both in Æschylus and Euripides, but not in Sophocles: cf. Hippol. 1335, *τὴν δὲ σὴν ἀμαρτίαν τὸ μὴ εἰδέναι μὲν πρῶτον ἐκλύει κάκης*.

968. On the construction of *πρὶν*, cf. supra 101. *ἐμβαλεῖν* is here used *intransitively* in the sense of *to invade*. This construction arose from the suppression of *στρατιῶν*, which occurs in the full phrase, where *εἰσβάλλειν* is used *transitively*: cf. Herod. i. 14, *εἰσέβαλε μὲν νυν στρατιὴν καὶ οὗτος ἐς τε Μίλητον καὶ ἐς Σμύρνην*. It is usually followed by the prep. *εἰς*, more rarely by the accus. alone: cf. Hippol. 1198, *ἐπεὶ δ' ἔρημον χώρον εἰσεβάλλομεν*. The compound *ἐμβάλλειν* is sometimes similarly used, perhaps from the same ellipse: cf. Herod. ix. 13, *πρὶν ἢ τοὺς μετὰ Πανσανίῳ ἐς τὸν Ἰσθμὸν ἐμβαλεῖν*, where there is a various reading, *ἐσβαλεῖν*.

970. *Τρῳάς*, being the fem. of *Τρῳάς*, ought to be written without the *iota subscriptum*. The other mode of writing it would imply that it is formed from *Τρῳία*.

972. The construction of *συνέγγων* in this passage differs from the usage which has been remarked upon supra 840. *τὸν* refers to Neoptolemus.

975. *ὥς γήμαιμ' ἄν*. Matthiæ observes, that when any thing that has been said or thought by another is quoted as such, not as an idea of the writer, and yet not in the words of the speaker, but in narration, i. e. in *oratione obliquâ*, the optat. is used, but without *ἄν*. But this rule requires some modification, for Orestes is here quoting his own words in the *orationes obliquâ*, and yet *ἄν* is clearly required to impart the idea of contingency or bare possibility to *γήμαιμι*. Translate, "*that I might possibly marry*."

976. *φεύγω*, fut. *φεύξομαι* and *φευξοῦμαι* (cf. *πνίγω* and *παίζω*), *to be banished*, like Lat. *fugio*: "*nos patriam fugimus*," Virg. Ecl. i. On which Heyne says, "*fugit, φεύγει, is qui expellitur et exulat*." *φεύγειν φυγὰς*, cognate accus.: cf. Helen. 1041, *ἀλλὰ τίνα φυγὴν φευξομέθα*;

977—8. On the construction *ὑβριστῆς ἐς φόνον*, cf. the note on *ὑβρίζειν ἐς ἐλευθέρους*, supra 434. Matthiæ makes the following distinction between *ὑβρίζειν τινὰ* and *ὑβρίζειν ἐς τινὰ*: *ὑβρίζει ἐμὲ*, "he commits an outrage upon me;" *ὑβρίζει ἐς ἐμὲ*, "he commits an outrage upon some one connected with me;" but the distinction appears fanciful, and he himself allows that it does not always hold good. *αἱματωπούς*. This epithet is applied to the Furies, as causing bloodshed: cf. Orest. 256, *τὰς αἱματωποῦς καὶ δρακοντώδεις κόρας*. Observe that *θεῖας* forms one syllable by synizesia.

979. *ταῖς οἰκοθεν* is an apparent, but not a real, violation of Porson's rule respecting the Cretic termination; for the two words are so closely united by the sense as to be pronounced together, so that the verse has in reality a quadrasyllabic ending.

980. The more common reading is *συμφοραῖς ἡνεχόμεν*, "I was patient in calamities." There is also a reading *συμφορᾶς* in the gen., which might be supported by an instance from Hom. Od. χ'. 423, *εἰρία τε ξαίνειν, καὶ δουλοσύνης ἀνέχεσθαι*: cf. Troad. 102, *μεταβαλλομένου δαίμονος ἀνέχου*, "sustain the change of thy lot."

981. The construction is *στερηθεὶς δὲ ὧν γάμων ἄκων ψόχμεν*. We have here another instance of a short vowel being lengthened by position before *στ* in the following word. *ψόχμεν*. Although the radical meaning of this verb is simply *to go* (as is clear from the sister form *οἰχνέω*, and the compound *ἐποίχομαι*, *to go towards*), yet, by an established usage, *οἰχομαι* never means *I am going*, but always *I am gone*. The imperf. (or aor.) *ψόχμεν* fluctuates between the two meanings, *I went away*, and *I was gone*. The perf. *ψόχημαι*, though superfluous, is sometimes found. In the old language there is a perf. *ψόχηκα* from the obsolete *οἰχω*: but the form *οἰχωκα* is of more frequent occurrence in the sense of *οἰχομαι*: cf. Aj. 596, *οἰχωκ', ὄλωλα, διαπεπόρθημαι, φίλοι*.

982. *περιπετής* (*περιπίπτω*), (1) *falling round*; *ἀμφὶ μέσσην περικείμενος περιπετής*, lying with his arms clasped round her waist. Antig. 1223, (2) *surrounded by a snare*; *πέπλοισι περιπετής*, *en-shrouded in her robes*, Agam. 233; but *ἔγχος περιπετής*, the sword round which was his body, i. e. *sheathed in his body*, Aj. 907; II. *falling in with, falling into evil*, Demosth.; (3) *changing or turning suddenly*, of a man's fortunes, especially from good to bad; *περιπετῇ πρήγματα*, a sudden reverse, Herod. viii. 20; and so in this passage.—Liddell and Scott.

985. *δεινός*, from *δῖος*: hence the formation is *δεινός*, *δεινός* by contraction, like *ἔλεινός*, *ἔλεινός*; *κλεινός*, *κλεινός*, though this last may be formed immediately from *κλείω*. Its principal meanings are—(1) *dreadful, inspiring terror*. (2) the idea of strength or moral force is found in it; hence, *having great or wonderful influence*, as in this passage: cf. Prom. 39, *τὸ ξυγγενές τοι δεινὸν ἢ θ' ὁμλία*. (3) *deceit, skilful*, as *πολλὰ τὰ δεινὰ κούδεν ἀνθρώπου δεινότερον πέλει*, Antig. 332. The expression *τὸ συγγενές* is exactly equivalent to *συγγένεια*: cf. supra 133, 143, and 186.

989. *ἐκπεψον* is here used in the same sense as *πέμψω* supra 966.

990. *φθάνω* has the following tenses in use: fut. *φθήσομαι*, aor. 1 *ἔφθασα*, aor. 2 *ἔφθην* (which has no imperat.), perf. *ἔφθακα*. A part. aor. midd. is used by the Epic poets, synonymous with *φθάς*, Il. φ'. 576, *εἴπερ γὰρ φθάμενός μιν ἢ οὐτάσῃ, ἢ ἐβάλησιν*: cf. φάς, *φάμενος*, from *φήμι*. It is used, I. *absolutely*, as *κὰν μὲν φθάσωμεν, ἔστι σοι σωτηρία*, Phoen. 975. II. with the *accus.* of the person, as *φθάσας δὲ ὁ Ἀθηναῖων ἄγγελος τὸν Λακεδαιμονίων*, Herod. vii. 161: cf. Lat. *anteire, praevenire, praesumere* with *accus.* III. followed by a particip. in the same case with the subject of the sentence, as in this instance, the stress being thrown on the participle, *φθῆ* being translated as if it were an adverb, *first or before me*: cf. the use of *occupo*—"Occupant bellum facere," Liv.; with which the more rare use of *φθάνω* with the infin. exactly corresponds, as *φθαίης ἐρ' εἰς ἐκκλησίαν ἰλθεῖν*, Aristoph. Eq. 935. See Lidd. and Scott's Lexicon, and Matthiae's Gk. Gr. 553.

991—2. *μεταλθεῖν*, *to go in search of*: cf. Med. 6, *οἱ τὸ πάγχρυσον δῖρος Πελῖα μετῆλθον*. Cf. also note on *μέτειμι*, supra 260.

993. *θάρσει χεῖρα*, take courage as regards the hand. The usual constructions are *θαρσεῖν ὑπέρ*, *περί* *τινος*, *πρός* *τι*, or *τενί*. For other instances of the *accus.* cf. *Od. θ'. 197*, *σὸ δὲ θάρσει τόνδε γ' ἄεθλον*. Plato, *Phædr.* 339, *δ*, *τὸ γὰρ τοιοῦτον σῶμα ἐν πολέμῳ τε καὶ ἄλλαις χρεῖαις ὄσαι μεγάλαι, οἱ μὲν ἐχθροὶ θάρρουν*. Matthiæ observes, that "many verbs which signify an emotion, a feeling with regard to an object, are accompanied by an accusative, which expresses the object, and at the same time the efficient cause of this emotion;" and he quotes the following instances: *αἰσχύνεσθαι*, as *ἀνδρὸς ἀδικίαν αἰσχύνεται*, *Ion* 341; *ἀλγεῖν*, as *πράξεν ἦν ἡλγησ' ἐγώ*, *Aj.* 790; *γηθεῖν*, as *τίς ἂν τάδε γηθήσειεν*; *Il. ε'. 77*: so also *χαίρω* and *ἐπιχαίρω*. In the following line *μηδὲν* is the *accus.* of the indirect object.

997—8. Supply *τῶνδε πραγμάτων* with *τελουμένων*, *gen. absolute*. *εἴσεται*. This fut. is much more generally used than *εἰδήσω*: cf. *supra* 9. The connexion between the obsolete *pres.* *εἶδω* and the perf. *οἶδα* is (according to Buttmann) as follows: *εἶδω*, *I see into a thing*; *οἶδα*, *I have seen into it*, i. e. *I know it*. But usage assigned permanently only one of these meanings to the different tenses.

999. There are two opinions as to the original meaning of *δορυξέως*. (1) One who had become a friend on the field of battle, after having fought, as is said of Glaucus and Diomedes, *Il. ε'. 232*. (2) A spear-friend, an ally offensive and defensive, Choëph. 562: *ἦξω σὺν ἀνδρὶ τῷδ' ἐφ' ἐρκίους πύλας Πυλάδῃ, ξένος τε καὶ δορυξένος δάμων*. It is then used for a friend or ally in general. It is not found in Homer.

1000. *ὄρκος* (from *εἰργω*, *ἔργω*, cf. *ἔρκος*), properly that which restrained or kept a person within the limits of his promise; that by which a person swore: cf. *Il. ο'. 38*, *ἴστω νῦν τόδε Γαῖα καὶ Οὐρανὸς ἐυρὺς ὑπερθεῖν, Καὶ τὸ κατειβόμενον Στυγὸς ὕδωρ, ἔσγε μίγιστος "Ὀρκος δεινόςτατός τε πῆλει μακάρεσσι θεοῖσιν*. Hence, the deity who punished perjury; Lat. *Orcus*. In a secondary sense, the act of swearing, and the oath sworn: cf. *ὄρκιον* in Homer and Herod. *passim*.

1001. *μηδένα*. This instance of the *maso.* being used in the *sing.* in reference to a female is very remarkable; but it might possibly be the *neut. plur.*, as we have *οὐδένας* *supra* 700, and *μηδένας* is used by Plato; but we have not been able to meet with any authority for the *neut. plur.* Some editions read *μηδέν*. When *οὐδεῖς*, *μηδεῖς*, are written *οὐδὲ εἷς*, *μηδὲ εἷς* (in which case they are never elided), they have an intensive signification, *not even one*. Sometimes a particle is inserted between them, as *οὐδ' ἂν εἷς*. On the usage of *σφέ*, cf. *supra* 39.

1002. *αἰτεῖν*. The general government of this verb is the double *accus.*, like *rogare* in Latin. But it is sometimes followed by a *gen.* of the person: cf. *Med.* 942, *σὸ δ' ἄλλὰ σὴν κίλευσον αἰτεῖσθαι πατρός Γυναικα παῖδας τήνδε μὴ φεύγειν χθόνα*.

1004. *δνήσει*, fut. from *δννῃμι*, which is formed by the reduplication of the first syllable, like *ἀπαρίσκω*, *ἀκαχίζω*: only that in this case the vowel of the reduplication is *ι* (as in *γινώσκω*, *δίδωμι*, &c.), and it is substituted for the vowel of the root (*δν.*): thus *δνάω*, *δννῃμι*, like *ἀτάλλω*, *ἀτιτάλλω*, and *ὀπτεύω*, *ὀπιπτεύω*. There is, however, no instance of *δνάω*, *δνίω*, or *δνῃμι* being used by any writer.—Buttmann. In the *act. voice* it is sometimes used *absolutive*,

but more usually with the *accus.*, as in this instance. In the *midd.* it means to *derive enjoyment* or *advantage*, with the *gen.* : cf. Alcest. 335, σοὺ γὰρ οὐκ ὠνήμεθα.

1007. εἰς ἀναστροφὴν δίδοναι is simply equivalent to ἀναστρέφειν, which means to *turn upside down*, though the noun usually signifies a *turning about*, a *return*, as Soph. Antig. 226, ὁδοῖς κυκλῶν ἑμαυτὸν εἰς ἀναστροφὴν. A similar use of *dare* occurs in Terence, Heaut. iv. 6 : "Me hæc deambulatio ad languorem dedit." The phrase μέγα φρονεῖν is mostly used in a bad sense, in opposition to μέτρια φρονεῖν : cf. the expressions, οὐ κατ' ἀνθρώπον, μείζον ἢ κατ' ἀνθρώπον φρονεῖν in the Tragedians, and the Homeric φρονεῖν ἴσα θεοῖσιν, Il. ε. 441. Cf. also the expression οἱ πνέοντες μεγάλα supra 189.

1014. διφρεῦω is here followed by an *accus.*, according to the principle that active verbs in Greek are frequently followed by a substant. of *kindred signification*, or *the same derivation*, in the *accus.* This is, in fact, merely an extension of the principle of the cognate *accus.* ; ex. gr. πηδᾶν πεδία, Aj. 30 ; θάσσειν δάπεδον, supra 117 ; σὺ δ', ὦ τὸν αἰπὺν οὐρανὸν διφρηλατῶν, "Ἠλιε, Aj. 845. It is used absolutely supra 108. ἄλιος, *marinus*, must be carefully distinguished from ἄλιος, *futilis* ; for, though similar in form and accentuation, they are unconnected in root. πέλαγος properly denotes the open sea, and also the flood caused by the overflowing of a river : τὰ μὲν γὰρ ἄλλα τῆς Αἰγύπτου πέλαγος γίνεται, Herod. ii. 97. The Latin *pelagus* corresponds with both these uses : "pelago da vela patentī," Georg. ii. 41 ; "pelago premit arva sonantī," Æn. i. 246. Æschylus reverses the expression twice in the Persæ : κατεῖχε πέλαγιαν ἄλλα, 427 ; ἀγχι πέλαγιας ἄλδος, 467.

1015. ὀργάναν χεῖρα τεκτοσύνας, literally "the forming hand of building," a periphrastic expression for "the workmanship of the hands."

1016. δοριμήστορι. Observe that μήστωρ (Lat. *magister*) makes μήστωρος in the *gen.*, as Ζῆν' ὑπατον μήστωρα, Il. θ'. 22. The Scholiast paraphrases προσθέντες by παραδόντες : cf. Hec. 368, "Αἰδῇ προστιθεῖς ἑμὸν δέμας.

1017. μεθεῖτε. The verb ἵημι makes the aor. 2 ἦν (which is not used in sing., but its place is supplied by aor. 1 ἦκα), plur. ἔμεν, ἔτε, ἔσαν, generally with aug. εἰμεν, εἴτε, εἶσαν. Observe that the 1st and 2nd pers. plur. optat. are precisely similar : εἰμεν, εἴτε, for εἴημεν, εἴητε. In the compounds (*indic.*) μεθεῖτε, μεθεῖντο (*midd.*), &c., the accent is not thrown back to the beginning of the word, because the *ει* arises from the augment.

1021. ἀπὸ δὲ φθίμενοι, *tnesis* for ἀποφθίμενοι, *particip.* of the syncopated aor. ἐφθίμην (for ἐφθιδίμην), *optat.* φθίμην, φθίτο, φθίτο, *conj.* φθίωμαι, shortened to φθίωμαι, *infin.* φθίσθαι. ἐφθίμην is also used as a *pluperf.* from ἐφθίμαι. The quantity of the *ι* (both in the *pres.* φθίνω, and in the tenses formed from the Epic φθίω) is long in the Epic and short in the Attic poets. But the *perf. pass.*, the syncop. aor., together with the derivatives φθίσις and φθιτός, have the *ι* always short.—Buttmann. Cf. the phrase θανῶν βίβηκε, and the English, "to be dead and gone."

1021. βεβᾶσιν, contracted from βεβδάσιν. The Epic forms βεβᾶως, βεβανῖα, and the 3rd plur. βεβδάσι, are formed from the *perf.* by omitting the *κ*, as in κεκαφῶς, τετιηῶς, κεχαρηῶς, βεβαρηῶς,

τερλῶς, &c. This, therefore, must have been a rule in the Ionic language, as it is not done on account of the metre; and, in the cases of βίβηκα, ἴστηκα, πίφωκα, the vowel is also shortened. These and other abbreviated forms of this verb (βίβαμεν for βιβά-αμεν, infin. βεβᾶναι for βεβα-έναι, &c.) are seldom found except in the dialects and the poets.—Buttmann.

1022. βασιλῆς. This is the old Attic nom. plur. of nouns in εὐς, which is constantly used by Thucydides and Aristophanes: it is incorrect to write it with the *iota subscriptum*, because it comes from the still older form βασιλῆες.

1025. θυώδης is compounded of θύος, Latin *thus*, and εἶδος, and is not connected with ὀδῶδα, perf. of ὀζω, though the sound and sense might seem to point to such a derivation at first sight. παλάμη in the next line is the same word as the Latin *palma*, and English *palm*.

1027. ἰναλ. . . φόν. . . θαν. . . “cædem morte luens et tanquam commutans.”—Pflugk. The accus. and the dat. is the usual construction; so also after ἀνταλλάσσω, cf. Troad. 351, δάκρυά τ’ ἀνταλλάσσετε τοῖς τῆσδε μέλεσι, Τρωάδες, γαμηλίους.

1028. ἀπαυράω, *to take away, to receive*, both in a good and bad sense. Of this verb we only find the imperf. (with an aorist sense) ἀπηύρων, ἀπηύρας, ἀπηύρα, and a 1 aor. midd. ἀπηύρατο. Od. δ. 646, ὄφρ’ εὐ εἰδῶ, ἥ σε βίη αἰκοντος ἀπηύρατο νῆα μέλαιναν, where there is a various reading ἀπηύρα. The participles ἀπούρας and ἀπουράμενος are also connected with this verb by a change of vowel, of which there is no other instance. The accus. φόνον must be repeated with ἀπηύρα. The root of this verb, according to Buttmann, is to be found in εὐρεῖν, εὐρίσκειν.

1030. ἐπιστράφη, 2 aor. pass. in a midd. sense, like ἀπιστάλην, “Adiit, petiit, in illam animadvertit.”—Pflugk. “Pointed to her, alluded to her.”

1034. κέλωρ. Hesychius explains this word by ἔκγονος, υἱός. It is of rare occurrence, and this is the only place where it is found in the tragedians.

1035. ἀδύτων ἐπιβάς, *after having entered the sanctuary of the temple*. This was looked upon as a great aggravation of the guilt of Orestes, as appears from the first chorus in the Eumenides of Æschylus. ἐπιβαίνειν is construed with the gen., dat. with verbs of rest, and accus. with verbs of motion. κτάνεν. This omission of the augment, which is so common in Homer, is only found in the tragedians in the choral metres, and in the speeches of an ἄγγελος or ἐξάγγελος.

1036. πῶς πείθομαι; The sense of this passage would seem to require the subjunctive πείθωμαι; *how am I to believe it?* cf. supra 513, τί πάθω; But we frequently find the ω of the subjunctive shortened by the Epic poets, as in the well-known instance, ἴν’ ἐγείρομεν δέξιν Ἀρῆα, a license which Euripides may have imitated. The passage is thus explained by the Scholiast, θαυμάζει, εἰ δ’ Ἀπόλλων τοῦτο προσείταξεν πῶς πείθομαι τοῦτο εἰρησθαι παρά σοῦ;

1037. ἄγορος, ὁ, = ἀγορά, only found in lyrical passages of Eur.; and always in plural, unless with Hermann and Dindorf we read ἄγορον in Herc. Fur. 412.—Liddell and Scott.

1039. σοναχὰς τικίων. The genitive of the *cause*, “luctum ob

filios morte ereptos."—Pflugk. The expression μέλπεσθαι στοναχὰς alludes to the custom of chanting dirges at funerals.

1040. ἐκ δ' ἔλειπον . . . πρὸς ᾧ . . . i. e. ἐκλιπούσαι ἦλθον, another instance of the *construatio prægnans*: cf. Herod. vi. 100, οἱ μὲν γὰρ αὐτίκων ἐβόλουντο ἐκλιπεῖν τὴν πόλιν ἐς τὰ ἄκρα τῆς Εὐβοίης.

1041. σοὶ refers to Hermione; φίλοισι to her kinsmen, Agamemnon, Menelaus, and Orestes.

1047. σκηπτὸς (from σκήπτω, in its intransit. sense *to dart down upon*), a whirlwind: cf. Antig. 418, τυφῶς αἵρας σκηπτὸν, οὐράνιον ἄχος. Hence it is applied to any calamity which breaks out suddenly, as war or pestilence: cf. Persæ 715, λοιμοῦ τις ἦλθε σκηπτὸς, ἡ στάσις πόλει; "Aida. On the breathing of this word, cf. supra 414, and for the form of the gen. cf. note on βούτα supra 280.

1048. ὑσθόμην, 2 aor. from αἰσθάνομαι, pointing also to the existence of an old form αἰσθομαι. Buttmann observes that verbs of three or more syllables in ἄνω, and some in αἰνώ, come from a radical form without the alpha, which supply it with some tenses as formed from ἔω: thus αἶξω, αὐξάνω: βλαστώνω, aor. ἐβλαστον, βλαστήσω: cf. also ἀμαρτάνω, ὀλισθάνω, αἰσθάνομαι, &c. It is followed by a gen., an accus., or a participle in the same case as the subject of the sentence, as Med. 868, ταῦτ' ἐννοηθεῖς ὑσθόμην ἀβουλιαν πολλὴν ἔχουσα: cf. notes on 191 and 201. It is also followed by a gen. of the person, and an acc. of the thing, as supra 72, ἐκείνων δ' ὑσθόμην ἐγὼ τάδε.

1050. Observe the force of the prep. in the compound ἐκμαθεῖν, "to learn fully." εἰ ταῦτ' ἀληθῆ, "whether these things are true;" εἰ has this signification in indirect questions. Compare the Lat. *si*, which is used (though not by Cicero) by good authors for *num*, in indirect and dependent interrogations; as, "Nihil aliud locutum ferunt quam quæsisse, *si* incolumis Lycortas evasisset." Liv. 39, 56.—Zumpt.

1052. Pflugk explains this line, διὰ τὴν κατὰ τοῦ παιδὸς ἐπιβουλήν.

1062. περαιῖνω, from πέρας, *an end*, a cognate form of περάω, with a distinct signification. According to Buttmann *πιπράσκω* and the subst. *πρᾶσις* are also derived from περάω in the causative sense, to carry over the sea or into another country for sale. The root appears in the Latin *per*.

1063. When καὶ is thus used in a dialogue, it implies an affirmative answer to the previous question.

1064. κατ' ὄμμα, face to face: cf. infra 1117, where it is used in the somewhat different sense of "in the sight of all." Several phrases arise from different combinations of this word with prepositions, ex. gr. Med. 215, οἶδα γὰρ πολλοὺς βροτῶν σεμνοὺς γεγῶτας, τοὺς μὲν ὀμμάτων ἀπο, "*procul e conspectu hominum*." CEd. Col. 15, Πύργοι μὲν, οἱ πόλιν στίγουσιν, ὥς ἀπ' ὀμμάτων, πρόσω, "to judge by the eye." So also ἐν ὀμμασι, παρ' ὄμμα, ante oculos; ἐξ ὀμμάτων, out of sight.

1065. ἱερεῖς. The plural is used *metri gratiâ*; it here denotes the consecrated ground around the temple (τέμενος), and not the building itself; cf. the use of *templum* in Latin. The form ἱρόν, which has been adopted by Dindorf, to avoid resolved feet, is properly Ionic and Epic. The ι in ἱερός is short, in ἱρὸς long. Λοξίας. This epithet is variously derived and explained; 1, from λοξός, *obliquus*, in allusion

to the position of the archer when shooting, or to the ambiguous nature of oracular responses ; but this latter explanation is rendered very doubtful by the fact that Artemis, who never gave oracles, was called Δοῦά. This objection also applies to the derivation λέγειν, λόγος, making Δοξίας to mean the *interpreter*, Διὸς προφήτης.

1066. ὅσον τάχος. This phrase is usually explained by the ellipse, κατὰ τοσοῦτο τάχος ὅσον δυνατόν ἐστι.

1067. According to Buttmann the fut. forms χωρήσομαι and χωρήσω are both good Greek ; but the latter seldom occurs, except in the compounds.

1072. πρόμαντις is used both as a substantive and an adjective : cf. Herod. vi. 66, Περίαλλα ἡ πρόμαντις ἐπαύσθη τῆς τιμῆς. Choëph. 758, τούτων πρόμαντις οὔσα, where it is followed by a genitive. Shakspeare has a similar expression, "O my prophetic soul !" Hamlet, i. 5.

1074. Observe that the first syllable in ροιάδε is abbreviated, the ρ being in effect elided before the α, and the word being pronounced ροάδε. By this means the tragedians can always shorten the diphthong αι, when followed by a vowel, if the metre require it.

1076. μὴ πίσος. The subjunct. aor. with μὴ is equivalent to an imperative : cf. supra 88. Latin "*Ne cadas*."

1079. When the particles εἰ καὶ occur in this connexion, they usually mean *though*. But in this passage the sense is quite different, and they must therefore be taken separately, εἰ qualifying χρῆζεις, and καὶ belonging to ἀμυναθεῖν. Pflugk thus paraphrases it : "*si non inerti tantum dolori indulgere, sed opem etiam cupis afferre amicis tuis.*" Dindorf's accentuation of ἀμυναθεῖν is retained in the text.

1080. δίμας is indeclinable, and only occurs in Homer as an accus. case ; in the tragedians it is used both as a nominat. and an accus. ; Homer also uses it adverbially, like Latin *instar* ; ὧς οἱ μὲν μάργαντο δίμας πυρὸς αἰθομένοιο, Il. λ. 596.

1081. ἴσχατος, a defective superlative, derived, according to Buttmann, from the prep. ἐξ, which is preferable to the common derivation from ἰσχύμην, ἔχομαι, *to be contiguous to*. πρὸς τίρμασιν. The preposition and its case are so closely connected, as in reality to be equivalent to a single word ; hence the termination of this line is in fact quadrasyllabic, and there is no violation of Porson's rule respecting the Cretic ending. The expression γήρως τίρμασιν is a metaphor taken from the race-course, *the goal* being variously called τίρμα, βατήρ, τέλος, καμπτήρ, and νύσσα : cf. ἐπὶ γήραος οὐδ᾽, Il. χ. 60.

1082. ἀμφιβᾶσ' ἔχεις. The verb ἔχω is often joined with the participle active of another verb, where the latter, as a finite verb, would have been sufficient. In this case ἔχειν properly shows the possession, and the participle the manner in which one arrives at the possession, as Il. α'. 356, ἰλὼν γὰρ ἔχει γίρας, αὐτὸς ἀποῦρας. Compare the Latin *occultum, subactum habere*, Greek κατακρύψας, δουλώσας ἔχειν. But this phrase often serves only to express the continuance of the action indicated by the participle, as νυκτὸς γὰρ ἡμᾶς τῆςδε πρῶτος ἀσκοπον ἔχει περᾶνας, Ajax 21. Matthiæ, 559, b.

1083. We have here an instance of πῶς being used instead of ὅπως in an indirect question, which never occurs in the earlier

writers, and should not be imitated. The solcæism might be got rid of by placing a note of interrogation after *μόνος*.

1086. The construction seems to be, *διδόντες τῇ θείᾳ τρεῖς ἡμέρας, ἐξεπίπλαμεν ὄμματα*. Valcknaër, however, takes *ὄμματα* both with *διδόντες* and *ἐξεπίπλαμεν*, making *τρεῖς διεξόδους* the accus. of *duration of time*. *φαεινός* is a collateral form of *φαινός*, always used by Pindar, sometimes by the tragedians, but never by Homer. *ἐξεπίμπ.* . . . *πίμπλημι* follows the analogy of *πίμπρημι* in every part of its formation. In both verbs, whenever a *μ* precedes the first *π*, the second *μ* is dropped before the second *π* (in composition), as *Il. φ'. 311, ἐμπίπληθι ῥέεθρα ὕδατος ἐκ πηγίων*, not *ἐμπίπληθι*; but the *μ* is resumed when the augment intervenes, as *ἐνεπίπλασαν*.

1088. *ὑποπτος* is used, 1st. *passively*, as in this instance, and is sometimes followed by a dat. as *ἀνί ποτε τοῖς Ἀθηναίοις ὄντες ὑποπτοι*, Thuc. iv. 103; corresponding to the Latin *suspectus*, as "meis civibus suspectum," Cic.; 2ndly, *actively*, with a gen. as *ὑποπτος ὦν δὴ Τρωικῆς ἀλώσειω*, Hec. 1135. *ἄρα* may be here translated, *as it would seem*; it is frequently thus used to express the view of the speaker or writer, especially in the connexion *εἰ ἄρα, ἦν ἄρα, ἰφ, as was possible*: cf. Thuc. ii. 5, *εἰ τι ἄρα μὴ προχωροίη τοῖς ἐσεληλυθόσι*. "if, as was possible, success should not attend them."

1089. *κύκλος* here denotes a *group* of persons: cf. Latin *corona*. *οἰκῆτωρ θεοῦ*, "populus habitans apud Deum." There is a parallel expression in Lucian. Phal. 1, *ἱεροὶ τί ἐστε, καὶ πάριδροι τοῦ Πυθίου, καὶ μόνον οὐ σύννοικοι καὶ ὁμωρόφιοι τοῦ θεοῦ*. And Cic. de Senect. c. 21, "audiebam Pythagoram, Pythagoreosque, incolae pæne nostros." There are three different forms of this word, *οἰκητής*, *οἰκητήρ*, and *οἰκῆτωρ*, all agreeing in meaning; the last is most common, because its oblique cases are most suitable to Iambic metre.

1091. *ἐς οὖς, εἰς ὧτα, πρὸς οὖς λέγειν*, *to whisper in one's ear*, with the idea of secrecy or stealth; Latin, "in aurem" or "in aure dicere, admonere." The Latin *auris* is derived from *οὖς* through the Laconic and Cretan form *αῦς*, hence *audio, ausculto*.

1093. *γέμειν* is only used in the present and imperfect, and is always followed by a gen.: cf. CEd. Tyr. 4, *πόλις δ' ὁμοῦ μὲν θυμιαμάτων γέμει*. The Latin *gemo* is derived from *γέμω*, as groaning is the result of the heart being *over-filled* with emotion: cf. *στένω* (*στενός*), which strictly means to *straiten*, though in use this sense has disappeared. *θησαυροὺς βροτῶν*. From Herod. i. 50 and 51, and other sources, we know that immense wealth was accumulated in the temple at Delphi, it being customary not only for individuals to send rich offerings to the god, but also for the tribes of the Dorian race to dedicate a portion of the spoils taken in war. Mitford considers these treasures to have been, as it were, banks. The word is said to be derived from *ΘΕ* (the root of *τίθημι*), and the obsolete *αὔρον, aurum*.

1094. *ἐφ' οἷσι. ἐπὶ* here denotes the *purpose, motive, or aim*: cf. Herod. i. 41, *μή τινες κατ' ὁδὸν κλῶπες κακοῦργοι ἐπὶ δηλήσει φανίωσι ὑμῖν*.

1096. *ρόθιον* is here very expressive, the metaphor being taken from the rushing noise of waves, as they break upon the shore: cf. Prom. 1048, *κῦμα δὲ πόντου τραχεῖ ροθίῳ ξυγχώσειεν*. The word is

derived from the sound that it expresses, as βούς, from the *lowing* (βοᾶν) of oxen.

1097. The construction is, ἀρχαί τε (i. e. καὶ ἀρχαί) εἰς τε βουλευτήρια ἐπληροῦντο, ἰδίᾳ θ' ὅσοι . . . ἐφίστασαν φρουρὰν ἐτάξαντο.—Pflugk. ἀρχαί. The *abstract* noun used for the *concrete*, i. e. a noun expressive of the quality instead of one denoting an *object* in which that quality resides : cf. Thuc. v. 47, ὁμνούντων δὲ Ἀθήνησιν μὲν ἡ βουλὴ καὶ αἱ ἐνδημοὶ ἀρχαί. ἐπληροῦντο, “*frequentes conveniebant* :” cf. Iph. Taur. 306, πολλοὶ δ' ἐπληρώθημεν ἐν μικρῷ χρόνῳ. ἐφίστασαν, pluperf. syncopated from ἐφιστήκεισαν. In this abridged form the pluperf. never has its proper augment εἰ, but remains ἔστασαν. The perf. of this verb ἵστημι supplies the place of the Latin *stare*, and the pluperf. answers to the imperf. of the same verb : cf. note on παρεστώς, supra 94. In the sense of *proessere*, ἐφίστάναι more commonly governs a dat., as Sept. c. Theb. 538, οὐ μὴν ἀκόμπαστος γ' ἐφίσταται πύλαις. Hence οἱ ἐφιστῶτες, *those placed in authority*.

1099. περιστύλοις. From this expression we infer that the temple at Delphi was, like the Parthenon at Athens, surrounded by pillars. In the Ion (185 to 190), the temple at Delphi is compared to those at Athens, and the expression εὐκίονες αὐλαὶ is applied to them in common. So Herodotus, speaking of the labyrinth built by the twelve joint kings of Egypt, describes it as consisting of twelve αὐλαί, and then adds αὐλὴ δὲ ἐκάστη περίστυλος, ii. 148.

1101. πεπυσμένοι. πυνθάνομαι forms its tenses from an old form πεύθομαι, thus fut. πεύσομαι ; cf. note on ἡσθόμην supra 1048. In the aor. and perf. the diphthong of the radical syllable is changed into υ : cf. τεύχω, τέτυγμαι ; χέω, 1 aor. ἔχεα and ἔχευα, ἔχχυμαι ; φεύγω, πεφυγμένοις, &c.

1102. ἦμεν. The imperf. of εἶμι, *eo vel ido*, is thus inflected : sing. ἦειν, Ionic ἦῖα, Attic ἦα, ἦεις or ἦεισθα, ἦει or ἦειν : plur. ἦειμεν or ἦμεν, ἦειτε or ἦτε, ἦσαν. Homer has contracted the 3rd per. sing. Ionic ἦιε to ἦε : he has also the 1st per. plur. ἦομεν, and 3rd per. plur. ἦιον : cf. ᾗδειν, Attic ᾗδη.

1103. The term *προξενία* denoted the relationship of public hospitality, existing either between two states, or between a state on the one hand, and an individual on the other. The office of a *πρόξενος* was somewhat similar to that of a modern consul, and was sometimes hereditary. When a state appointed a *πρόξενος*, it either sent out one of its own citizens to reside in the other state, or it selected one of the citizens of this state, and conferred upon him the honour of *πρόξενος*. The latter mode was the most common. His principal duties were to receive those persons, especially ambassadors, who came from the state he represented ; to procure for them admission to the assembly, and seats in the theatre ; to act as patron of the strangers, and to mediate between the two states, if any dispute arose.—See Smith's Dict. of Antiq., Art. Hospitium.

1104. *νεανίας*, from νέος, νεάν or νεάν, νεᾶνις, νεανίας, νεανίσκος, νεανικός. This word is not found in the Iliad, and in the Odyssey it is always joined with a noun ; as νεηνίῳ ἀνδρὶ ἰοικώς, Od. κ. 278 ; and so παῖς νεηνίης, Herod. vii. 99. But in the tragic and subsequent writers it is used alone, or joined with another word, like an adjective, as νεανίας, λόγους ῥίπτων, Alcest. 679 : cf. supra 604. νεανίου μετ' ἀνδρός.

1105. κατέχουμαι. The principal meanings of *κατά* in composition

are : 1. *downwards*, as *καταβαίνω* ; 2. *against*, in a bad sense, as *καταγελᾶν, καταγιγνώσκειν* ; 3. it strengthens the simple verb, as *καταφαιεῖν*. Hence *κατεύχεσθαι* sometimes means to *pray earnestly*, and, when followed by the indirect dative of the person, it must be explained by the *dativus commodi* or *incommodi*, accordingly as good or evil is prayed for. As regards the use of the form *κατευξόμεσθα*, cf. note on *ἐγκείμεσθα* supra 91. On *χάριν*, cf. supra 20 and 222.

1107. The construction is, *ἤτησα γάρ ποτε αὐτὸν δοῦναι δίκην αἵματος πατρός*. *αἰτεῖν* is construed with the *accus.* of the thing asked, and also an *accus.* of the person of whom it is asked ; also with a *gen.* of the person with *παρὰ* or *πρός* : and, lastly, with the *accus.* followed by an *infin.*, as in this passage. *αἵματος* may be explained as the *gen.* of the cause.

1109. *ισχύων*. We have here another class of verbs which take a participle after them, instead of an *infin.* mood, i. e. verbs of *perceiving, discerning, considering* ; cf. supra 815. *τὰ πρὶν δεδραμένα ἔγνωκε πράξας' οὐ καλῶς*. Wolf has observed that *φαίνεσθαι*, in the sense of *to seem, videri*, takes the *infin.*, but in that of *to be manifest, apparere*, the participle. *δῆλος* or *φανερὸς εἶμι* require a participle. On *μέγα*, cf. supra 210.

1110. *ὡς ψεύδοιτο*. In quoting the words of another (in *oratione obliquâ*) the optat. is most commonly put after *ὡς* or *ὅτι* : sometimes, however, the narrative suddenly changes again into the *oratio recta*, as if the person himself spoke, and the *indic.* is used after *ὡς* or *ὅτι*, as *ὁ δὲ Ἀρπαγὸς ἐπολιόρκει αὐτοῦς, προῖσχύμενος ἔπεια, ὡς οἱ καταχρᾶ, εἰ βούλονται Φωκαῖες προμαχεῖνα ἕνα μῦνον τοῦ τείχεος ἱρεῖσθαι*, Herod. i. 164. And the two constructions are even intermixed, as *ἔλεγε δὴ, ὡς ἦλθε ἀρχὴν ὁ Σόλων, καὶ θεησάμενος πάντα τὸν ἑωυτοῦ ὄλβον ἀποφλαυρίσει*, Herod. i. 86. *ἐπ' αἰσχροῖς*, cf. note on *ἐφ' οἷσι*, supra 1094.

1112. *κρηπίς*, Latin *crepido*, here denotes an elevated stone base-ment of the temple or altar, accordingly as *ἀνάκτορον* is taken to denote a temple in general, or the *ἄδυτον* to which only the priests and initiated had access, and which in temples where oracles were given, or mysteries were celebrated, answered to the *ναὸς* in other temples. The context seems to require the former meaning, because victims were only offered on the *βωμοὶ πρόναοι*, whilst incense or cakes were burnt on altars within the *ναὸς*. Temples were usually divided into three parts : 1. the *πρόδομος* or *πρόναος*, the *vestibule* ; 2. the *ναὸς* or *σηκός*, Latin *cella* ; 3. the *ὀπισθοδόμος*, where the treasures of the temple were kept. We find the expression *θυοδόκων ἀνακτόρων*, infra 1157, where the epithet must not be interpreted, as the context shows that the *ἄδυτον* cannot be meant. *χρηστήριον*, like *μαντεῖον*, and *oraculum* in Latin, was used to denote a revelation made by a deity, and also the place where such revelations were made, and sometimes the most *sacred place* or part of the *ναὸς* in which stood the statue of the god : cf. Herod. vi. 19, *ἰδὼν δὲ τὸ ἐν Διδύμοισι, ὁ νηὸς τε καὶ τὸ χρηστήριον, συληθέντα ἐνεπίμπατο*. It is further used in the sense of a *victim*, as *ἀνδρῶν τὰ ἐστὶ σφάγια καὶ χρηστήρια θεοῖσιν ἔρδειν*, Sept. c. Theb. 230.

1113. *ὡς εὔξαιτο*. This syntax is a deviation from Dawes's rule, but it is easily accounted for. When the *ἄγγελος* uses the *pres. ἔρχεται*, he transfers himself in thought to the scene of action, and speaks as if the whole were again passing before him ; he then re-

verts to his proper character of a narrator, and hence uses the *optat.* in the dependent clause. *τυγχάνει δ' ἐν ἐμπύροις*, the same as *ἐντυγχάνει ἐμπύροις*, *exta consulti.*—Pflugk. Porson is of opinion that the participle *ὦν* cannot be omitted in this construction, but there are several instances of the omission, as Hec. 971, *ἐν τῷδε πότμῳ τυγχάνουσ', ἐν εἰμί νῦν*, though it is obvious in this passage to supply *ὦν* from *εἰμί*: cf. also Soph. Elect. 313, *νῦν δ' ἀγροῖσι τυγχάνει*, which is strictly in point.

1114. *τῷ*. We have here an instance of the *demonstrative* use of the article, so common in Homer. On the distinction between *ἄρα* and *ἀρα*, cf. supra 74: but observe that the Attic poets when they require a long syllable write *ἄρα* with the circumflex *ἄρα*, as in this passage. Hermann, however, doubts this, and considers *ἄρα* every where as an interrogative or particle of exclamation. *ὑφειστήκει*: cf. note on *ὑπεξίθου*, supra 69.

1116. *εἰς*, one above all others: cf. Heraclidæ 8, *πόνων πλείστων μέτεσχον εἰς ἀνὴρ Ἡρακλῆς*, the dative being governed by *εἰς*. So also *unus*, and more frequently *unicus* in Latin. *μηχανορράφος*. Cf. supra 447. It is accented *paroxylon*, because the signification is active, and the penultima short: if the penultima be long, the accent is *oxylon*, as *μελοποιός*: when the signification is passive, *proparoxylon*, as *μητρόκτονος*, *a matre occisus*.

1117. Standing appears to have been the usual posture of prayer amongst the ancients; so St. Luke, xviii. 13, describes the publican as "standing afar off," &c. And there is no single verb to express *kneeling* either in Greek or Latin, unless *γονυπετεῖν*, used by Polybius and St. Matthew, be deemed an exception.

1119. *λάθρα*, cf. supra 310.

1120. *πρύμνα* is properly the fem. of the adj. *πρύμνος*, "hindmost," seldom found except in Epic poetry, and *ναῦς* must be supplied. The expression *χωρεῖν πρύμναν* is imitated from the phrase *κρούεσθαι* or *ἀνακρούεσθαι πρύμναν*, "to propel a vessel stern foremost, by backing water," which is again abbreviated from *ἀνακρούεσθαι ἐπὶ πρύμναν*, Thuc. i. 51. Herod. viii. 84. *εἰς καιρὸν*, i. e. *ἐν καιρίῳ τόπῳ*: cf. Il. δ. 185, *οὐκ ἐν καιρίῳ δὲξ' ἀπ' ἀγῆς βέλος*. So also *καιρία τετύφθαι*, scil. *πληγῇ*, Herod. iii. 64. *πέπληγμαι καιρίαν*, Agam. 1343.

1121. *ἐξέλκει*. "Intransitivè dictum videtur, quo sensu alibi *ἐξέλκειν πόδα*."—Pflugk. Brunck supplies *ἐαυτὸν*, "*extrahit se*." Heath understands *φάσγανον*, "gladium, quem gerebat Neoptolemus," making *τεύχη* to refer to his defensive armour, his shield and helmet. But none of these explanations are supported by parallel passages.

1122. The gen. *παραστάδος* depends on *κρεμαστὰ*, and *πασσάδων* on *καθαρπάσας*: cf. Antig. 1221, *τὴν μὲν κρεμαστὴν ἀνέχενος κατείδομεν*, where *κρεμαστὴν* means *hung-by*, not *hung-from*, as here.

1123. *βωμός* denotes the solid structure of the altar; the *κρηπίς* was a projecting basement of stone-work on which the *βωμός* stood, but which was wanting in altars of a rude and simple construction; the *ἑσχαρίς* or *ἑσχάρα* was a corresponding projection at the top, which held the fire and the sacrifices: cf. infra 1138. *ἑσχάρα* is however frequently used for the entire altar, as supra 1102. *ἔστη 'πί*. This is a crasis, written with the apostrophus for distinctness: cf. *μή 'ντί*, supra 808. The expression *γοργός ὀπλίτης* occurs supra 458: cf. the note.

1124. *βοάω* makes the Attic fut. *βοήσομαι*, which in the Ionic

and Epic dialects is contracted into βώσομαι, Od. α'. 378, ἐγὼ δὲ θεοὺς ἐπιβώσομαι αἰὲν ἰόντας.

1125. ἔκατι, properly Doric for ἔκῃτι, which is never used by the Attics. So also they write δαρὸς, κυναγὸς, ποδαγὸς, λοχαγὸς, ξεναγὸς, ὀπαδὸς, Ἀθάνα, not δηρὸς, &c. Yet they never write Ἀθαναία, but Ἀθηναία.—Porson. εὐσεβεῖς ὁδοὺς is the accus. of the cognate signification.

1127. οὐδὲν οὐδεῖς. It has been observed before that two or more negatives in Greek strengthen the negation, when they are of the same kind, and are attached to the same verb. Observe the force of imperf. ἔβαλλον, "continued to assail."

1129. πάντοθεν. Thatθεν is the original termination of the gen. case is shown from Homer passim, ex. gr. ἐξ οὐρανόθεν, ἐμίθεν, σίθεν, which last form is retained by the Tragic poets, cf. supra 558; hence its signification of "origin." σποδοῦμενος νιφάδι, "pelted by the storm:" cf. Hippol. 1238, πρὸς πέτρας σποδοῦμενος, "dashed against the rocks," from σποδέω, which means strictly "to knock off ashes (σποδός):" hence to knock, smite, beat, common in Aristoph.—Liddell and Scott.

1130. ἐμβολή strictly denoted the attack made by a vessel on the side of another vessel: hence ὁ ἐμβολός, the brazen beak; προσβολή, the attack prow to prow: cf. Thuc. vii. 70, ξυμπεισουσῶν δὲ ἐν ὀλίγῃ πολλῶν νεῶν, αἱ μὲν ἐμβολαὶ διὰ τὸ μὴ εἶναι τὰς ἀνακρούσεις καὶ δῖεκπλους ὀλίγαι ἐγίνοντο, αἱ δὲ προσβολαὶ, ὥς τύχοι ναῦς νηὶ προσπεισοῦσα . . . , πυκνότεραι ἦσαν.

1132. ἦγεν, from ἄνω, an older form of ἀνύω, Attic ἀνύτω, used only in the pres. and imperf.: cf. supra 535.

1133. οἰστόι. This word is always written as a trisyllable in Homer, as in the well-known περὸς οἰστός. The derivation is the verbal adj. οἰστός, from φέρω. μεσάγκυλον. There are two opinions on the meaning of this term. According to the first, the ἀγκύλη was a thong of leather, Latin *amentum*, affixed to the centre of a lance or javelin, in which the fingers were inserted to give it greater impetus: cf. Ov. Met. 12, 321, "Inserit amento digitos, nec plura locutus In juvenem torsit jaculum." According to others, the ἀγκύλη was a curved handle, fastened to the same part of the weapon; and in this case the μεσάγκυλον would answer to the *hasta ansata*. ἀμφώβολος (ἀμφι and ὀβολός or ὀβελός, which is βέλος with ο prefixed, cf. δύρομαι and ὀδύρομαι, κέλλω, ὀκέλλω, &c.), some sort of missile, probably with a prong at each end. So πεμπώβολον, a five-pronged fork, Od. γ'. 460.

1134. σφαγῆς. On this form cf. note on βασιλῆς, supra 1021. It properly means a butcher, or murderer, but it is applied metaphorically to a sword, or large knife: cf. Aj. 815, ὁ μὲν σφαγεὺς ἔστηκε. The epithet βουπόρος clearly points to a sacrificial knife in this instance. Observe that βουπόρος is accented paroxylon in accordance with the rule laid down supra 1116.

1135. πυρρίχας. ὀρχησις must be supplied. The Pyrrhic was the most celebrated of the Grecian war-dances. It was invented by a certain Pyrrhicos, a Dorian; whence its name. It was danced to the sound of the flute, and its time was very quick, as is shown by the name of the Pyrrhic foot (~~), which must be connected with this dance. Plato describes it as representing, by rapid movements of the body, the way in which missiles and blows from weapons were

avoided, and also the mode in which the enemy was attacked. Hence it is here used to denote *violent gesticulations*. *φρουρούμενος* is here used in a middle sense, equivalent to *φυλασσόμενος* : but this usage is a solœcism.

1136. *βέλεμνα*. This is an Homeric word, rarely found in the Tragedians : cf. Il. ο'. 488, *δὴ γὰρ ἶδον ὀφθαλμοῖσιν Ἀνδρὸς ἀριστῆος Διόθεν βλαφθέντα βέλεμνα*. *Æschylus, Agam.* 1496, uses it in the sing., *δαμείς ἐκ χειρὸς ἀμφιτόμῳ βελέμνῳ. περισταδόν*. When adverbs ending in *δόν* and *ηδόν* are derived from subst., they denote *resemblance* to the noun, as *βοτρυδόν*, in *clusters like grapes*. When, however, they are derived from verbs, they express the *manner of the action* of the verb, like adverbs in *δην* : but they differ from them in accent, being always *oxyton*, while those in *δην* are *paroxyton*, as *βάδην, κρύβδην, &c.*

1137. *οὐ διδόντες*. The neg. *οὐ* is here used, because the *ἄγγελος* is stating a fact ; cf. *supra* 180. Observe that the accentuation of the pres. part. of verbs in *μι* is peculiar. *ἀμπνοή* is formed by syncope from *ἀναπνοή*, the *ν* being changed into *μ* before *π*, according to the principle that *ν* is always changed into *μ* before the labial consonants, *π, β, φ, μ*, as *συμπάσχω, συμβάλλω, συμφέρω*.

1138. *κενώσας*, i. q. *καταλιπών*, *Pflugk* ; cf. *Bacchæ* 729, *κάγῳ 'ξεπῆδησ', ὥς συναρπάσαι θείων, λόχμην κενώσας, ἐνθ' ἐκρυπτόμην δέμας* : cf. also the use of *ἐρημόω*, *supra* 314.

1139. This is an allusion to the celebrated leap which Achilles took from his ship to the coast of Troy, which seems to have passed into a proverb. Observe the alliteration of the three last words in the line.

1141. *ἐνώτισαν*, "*terga dederunt*," used intransitively, or *αὐτοὺς* may be supplied. It is usually transitive, as *παλίσσυντον δράμμημα νωτίσαι πάτρας ἄπουρον*, "*to turn his backward course beyond the boundaries of our country*," *Œd. Tyr.* 193. Also, *to cover the back*, as *Phœn.* 651, *κισσὸς δὲ περιστῆθης ἑλεκτὸς εὐθὺς ἔτι βρέφος χλοηφόροισιν ἔρνεσιν κατασκίοισιν ὀλβίσας ἐνώτισεν*.

1142. *τρωῦμα*, Ion. *τρώμα*, from *τρώω*, *τιτρώσκω*, and connected with *θραύω* : cf. note on *τρωθεῖς*, *supra* 616.

1145. *ἀντέκλαγεν*. *κλάζω* and some other verbs in *ζ* have *γγ* for their characteristic, as for instance *πλάζω* and *σαλπίζω*. The perf. *κέκλαγγα* (Epic *κέκληγα*) is synonymous with the present. This verb is sometimes used transitively, as *μέγαν ἐκ θυμοῦ κλάζοντες Ἄρη*, *Agam.* 48. *εὐδία*, connected with *Διὸς*, gen. of *Ζεύς* : cf. *sub dio*, *sub Jove*, "*under the open air*." It only occurs in one other passage in the tragedians : *πόλις δ' ἐν εὐδίᾳ τε καὶ κλυδωνίῳ πολλαῖσι πληγαῖς ἀντλον οὐκ ἐδέξατο*, *Sept. c. Theb.* 795. The construction is *στίλβων ὅπως εὐδία*. The penultima both of the subst. *εὐδία* and the adj. *εὐδιος* is short ; but in *εὐδιος*, at *mid-day*, it is long in Homer, as *Od. δ'. 450*, *ἐνδιος δ' ὁ γέρων ἤλθ' ἐξ ἀλός. φαεινός*, cf. *supra* 1086.

1147. *δῆ*, "*at length*," connected with *ἦδη*.

1148. *φρίκώδης*, from *φριξ* and *εἶδος* (cf. *θυώδης*), Latin *horridus*. *φριξ* denotes the motion of water caused by a slight wind : cf. *Od. δ'. 402*, *πνοιῇ ὑπο ζεφύροιο, μελαίνῃ φρικὶ καλυφθεῖς*. So *Ovid. Metam.* iv. 150, "*Exhorruit, æquoris instar, Quod tremit, exigua cùm summum stringitur aurâ*." The accus. *σπρατὸν* must be taken both with *ῥοσε* and *σπρίψας*.

1152. Observe that *γαῖα* and *αἶα*, as collateral forms of *γῆ*, are only used by the poets.

1154. *δέμας*, cf. supra 1080. *καλλιμόρφον*. The Latin *forma* is usually derived from *μορφή* by a metathesis. It is, however, a disputed point.

1156. *πίλας* is followed by a gen. as an adverb of place: cf. *ἐγγύς*.

1157. The meaning of *ἀνάκτορον* in this passage has been explained at length supra 1112.

1159. *κατομῶξαι*. Latin, "tibi defendendum portamus." It has been already stated that the use of the infin. in Greek is much less restricted than in Latin. The following idioms, with the corresponding Latin usage, should be carefully attended to. 1. *Ἀστυόχῳ παραδόναι τὰς ναῦς ξυμπλέων*, Thucyd. viii. 29, "ad naves Astyocho tradendas." 2. *ποῦ δῆτ' ἀμύνειν οἱ κατὰ στέγας Φρύγες; Ὀρεστ. 1479*, "Phryges, qui auxilium ferre possent?" 3. *ἀλεγεινοὶ δαμήμεναι*, Il. κ'. 402, "difficiles domitu:" though this use of the infin. is admissible in Latin poetry, as "*niveus videri*."

1161. *τοῖς ἄλλοισι*, *cæteris*. This is called the hypothetical or inclusive use of the article: *ἄλλοισι* would be simply *aliis*.

1162. *τῶν δίκαιων* is here used in a technical sense; *τὰ καλὰ καὶ τὰ δίκαια* denoting in ancient philosophy the subject-matter of moral science: cf. Aristotle's *Ethics*, passim.

1166. The metre of this Chorus is Anapæstic Dimeter, for the laws of which see the Introduction. *καὶ μὴν*, cf. supra 494; *ὅδε*, supra 65; *φοράδην*, cf. note on *περισταδὸν*, supra 1136.

1167. *πελάζει*. This verb in the Attic poets is used both transitively and intransitively; *I bring near*, and *I approach*. For an instance of the former use cf. Prom. 155, *δεσμοῖς ἀλύτοις ἀγρίοις πελάσας* (ἐμὲ). Buttmann asserts that Homer uses it in transitive sense only, but this is refuted by the two following passages: *ἀλλὰ σὺν αὐτοῖσιν πλάσεν νῆεσσι θοῶσι*, Il. μ'. 112; *ὅστις αἰδρεῖη πελάσῃ, καὶ φθόγγον ἀκούσῃ Σειρήνων*, Od. μ'. 41. The tragic writers have also a cognate form *πελάθω*, formed by adding *θω* to the vowel of the root, as *θέμις ἐς φθογγὰς τὰς ὑμετέρας ἡμῶν πελάθειν*; Eur. Elect. 1291. And this again they contract into *πλάθω* with a long, by transposing the sounds thus: *πελάθω*, *πλαίθω*, *πλάθω*: ex. gr. *μόρος γὰρ ἀπότομος πλάθει*, Alc. 119. "Notanda est hæc structura; usitator erat dativus vel genitivus."—Pflugk.

1170. *οὐχ ὥς σὺ θέλεις*: cf. Herod. i. 16, *ἀπὸ μὲν νυν τούτων οὐκ ὥς ἤθελεν ἀπῆλλαξεν, ἀλλὰ προσπταίσας μεγάλως*.

1171. *κύρσας*. This verb is followed by a gen., dat., and accus. case. *στρατὸς κυρήσει νοστίμου σωτηρίας*, Persæ 797; *οὐκ οἶδ'. ἐπ' ἀκταῖς νιν κυρῶ θαλασσίαις*, Hec. 697. All the commentators have agreed in suspecting this passage to be corrupt from the concurrence of *κύρσας* and *συνέκυρσας*. Hermann proposes *εἰλσας* instead of *κύρσας*. Musgrave suggests *συνέδυσας*, and Brunck *συνέπιπτες* for *συνέκυρσας*.

1172. *εἰς ἔν μοίρας*, equivalent to *μίαν μοίραν*. This construction is not unusual when the *adj.* denotes *number* or *quantity*. So *τὸ πολλὸν τῆς στρατιῆς*, Herod. viii. 100; *ἐπὶ μέγα δυνάμειω*, Thucyd. i. 118. This *gen.* is especially used after the neutrals *τοῦτο*, *τοσοῦτο*, and *τόδε*, as *ξυνέπεσον ἐς τοῦτο ἀνάγκης*, Thucyd. i. 49, "eō necessitatis adducti sunt."

1173. ὦμοι : cf. supra 113, ὦμοι ἐγὼ μελῖα. It is a disputed point whether it ought to be written with or without the *iota subscriptum*. It is decidedly incorrect to write it ὦμοι, the particle ὦ being used with the voc. simply in an address.

1174. ἀμοῖς : cf. supra 581.

1176. διολώλαμεν : cf. supra 902. οἰχόμεθα : cf. supra 981.

1178. λείπεται. When a neut. plur. denotes animated objects, it is generally followed by a verb in the plur., as τασάδε μὲν μετὰ Ἀθηναίων ἔθνη ἱστράτευον, Thucyd. vii. 57 ; τίκν' ἐν χεροῖν ἑπάλλον, ὡς πρόσω πατρός γένονιντο, where however Porson reads γένοιτο, Hec. 1149. The elision of the diphthong αι only occurs in the poets, and is limited to the passive terminations in μαι,σαι,ται,σθαι, as βούλομ' ἐγώ. All other instances are to be considered as *crases*, though the apostrophus is used for the sake of distinctness, as γεῦσ' ὑμᾶς, for γεῦσαι ὑμᾶς.

1179. παθίων, *gen. of the cause* : cf. supra 847, οἰμοι πότμον.

1180. αὐγή, *brightness*. It is applied to the eyes both by Sophocles and Euripides. ὀμμάτων αὐγαί, Aj. 70, and Phœn. 1564. Hence αὐγαί is here used alone, like Latin *lumina*.

1182. ἦναρε, 2 aor. of ἐναίρω. Euripides also uses it without the augment : εἴθε με Καδμείων ἔναρον στίχες ἐν κονίαισιν, Supp. 821. According to Buttmann, Lexil. p. 119, ἐναίρω is not a compound of αἶρω, but is derived from ἐνεροι (literally, *to send to the infernal regions*), and akin to ἐναρα, ἐναρίζω. Similarly καθαίρω is derived from καθάρως. ἐναίρω is not used in prose.

1184. ὡς ἐκ τῶνδε, "isto rerum statu."—Pflugk : cf. Med. 458, ὅμως δὲ καὶ τῶνδ' οὐκ ἀπειρηκὼς φίλοις ἦκω.

1189. It would be a hopeless attempt to extract a satisfactory meaning for this passage, as it stands, consistently with the common rules of construction : "Hæc, ut nunc leguntur, nullo modo expediri possunt."—Musgrave. By changing ἐμὸν into ἐμοί (an error which may easily have crept into the MSS. by the carelessness of the transcribers) all becomes clear. The construction then will be, μήποτε τὸ δυσώνημον ἐμοί γένος, εἰς τέκνα καὶ δόμον, σὼν λεχίων Ἑρμιόνας ὥφελεν ἀμφιβαλεῖσθαι ἐπὶ σοί Ἀτδαν. By δυσώνημον γένος Peleus alludes to the Atridæ, to whom he imputes the death of Achilles and Neoptolemus. σὼν λεχίων is the *gen.* of the cause : "on account of thy marriage with Hermione." ἐπὶ σοί is used for σοί simply, cf. supra 115, where the preposition ἀμφὶ is similarly redundant. The construction of ὥφελε has been explained supra 523, note on εἶθε.

1194. The construction is μὴδ' (ὥφελός) ποτε ἐπὶ τοξοσύνα φονίῳ πατρός ἀνάσαι αἶμα τὸ διογενὲς εἰς Φοῖβον, βροτὸς εἰς θεόν, "neque propter jacta in patrem mortifera tela istius Jove orti sanguinis poenas ab Apolline, mortalis a deo, exigere debebas."—Pflugk. The preposition ἐπὶ is here used to denote the consequence of an act. The expression αἶμα ἀνάσαι means more precisely, "to fasten a charge of blood-guiltiness upon : " cf. Od. β'. 86, ἐθέλοις δὲ κε μῶμον ἀνάσαι, ἡμῖν scilicet. The epithet Διογενής, like Διοτρεφής, is applied to kings in general ; cf. Hom. passim.

1198. γόοις κατάρξω. This passage is usually explained by the ellipse of γοᾶσθαι : but this is harsh, and, according to Liddell and Scott, κατάρχειν here means "to lead the choral dance in honour of any one ;" hence "to celebrate, honour." This explanation does not, however, appear to be supported by any parallel passages.

1199. νόμῳ τῷ νετέρῳ. When the article follows the noun, it defines or limits its meaning. In prose it would be τῷ νόμῳ τῷ νετέρῳ. Heath thinks that νόμος is here used in its technical sense of a musical strain (cf. νόμος ὀρθιος, Herod. i. 24), and understands by νόμος νετέρῳ, "*cantilena funebris*, quâ nuper mortuos prosequebantur." But this is unnecessary.

1201. διάδοχα. The neut. plur. used adverbially, equivalent to ἐκ διαδοχῆς.

1203. ἱκράνε, for ἱκρηνε. Though this line is a Senarius, the Doric α is here introduced, because it is spoken by the Choregus; the whole passage from v. 1165 to v. 1230, conforming to the laws of the choral ode.

1206. νοσφίζω (from νόσφι, Latin *seorsum*, only used by the Epic poets) is never used by Homer, except in the midd. voice. The sense it here bears, *deserere*, is somewhat rare: cf. Od. δ'. 263, παῖδά τ' ἐμὴν νοσφισσάμενη, θάλαμόν τε, πόσιν τε. Œd. Tyr. 691, εἰ σε νοσφίζομαι, "if I forsake thee."

1212. Homer seems to have inflected στερίω with ε, for he has aor. 1 ἑστέρεσα: οὐνεκά με στερίσαι τῆς ληίδος ἤθελε πάσης Τρωιάδος. Od. ν'. 262.

1217. The phrase ἐξαντλεῖν πόνους is more usual than διαντλεῖν: but διὰ in composition frequently denotes to do a thing *thoroughly*, as διαμάχομαι, "to fight out a quarrel." The metaphor is taken from pumping bilge-water out of the hold of a ship (ἀντλος), Latin *exanillare, exhaustire labores*. ἐς "Αἶδαν, "till I reach the grave." So Homer uses ἐς of time in the phrases ἐς ἡῶ, ἐς ἥλιον καταδύντα.

1219. As regards the syncopation of ἀμπτάμενα from ἀναπτάμενα, cf. supra note on ἀμπνοή, 1137. The forms of this verb in use in Attic prose are as follows: πέτομαι, fut. πτήσομαι (syncopated from πετήσομαι), aor. ἐπτόμην (infin. πτίσθαι), perf. πεπότημαι (from a pres. ποτάομαι). In the poets and later prose we have an aor. ἐπτάμην, and act. ἔπτην: the usage of the Attic poets fluctuates between ἐπτόμην and ἐπτάμην. The pres. ἵπταμαι is very suspicious. φρούδα, cf. supra 73.

1220. "A superbis jactationibus longe distantia." μετάρσιος (from μεταίρω) properly means, "raised aloft," Latin, *sublimis*; hence *wavering, unsteady*, opposed to βέβαιος: καὶ πνοῆς θέρμας πνέω, μετάρσι, οὐ βέβαια, πνευμόνων ἀπο, Herc. Fur. 1093. And so in this passage, *airy, empty*. Æschylus only uses it in the Doric form, πεδάρσιος.—Lidd. and Scott. Herodotus uses it synonymously with μετίωρος, *out at sea*; ὅσας δὲ τῶν νεῶν μεταρσίας ἔλαβε, vii. 188.

1223. We have here another instance of crasis written with the apostrophus, like ἔστη 'πὶ βωμοῦ, μὴ 'ντι, &c. The accus. is here used after ἐπὶ because it follows a verb of motion.

1225. ὄψεται. This Ionic form for the Attic ὄψει is very uncommon in the tragedians. ὄψομαι is used as a fut. to ὀράω, which has no future of its own. The other tenses in use are aor. ὥφθην, perf. ὤμμαι, and 2 perf. ὤπωπα in the poets.

1226. τί κείνηται; From this expression it would appear that the approach of a deity was indicated by some kind of motion. (See Introduction.)

1228. Observe that αἰθήρ is here used in the fem. gender. In Homer it is always fem., and the expression αἰθέρος ἀτρυγέτω, Il.

ρ'. 425, is no exception, ἀτρύγετος being used in Homer as an adjective of two terminations. In Att. prose it is always masc., but in the tragic poets the usage fluctuates.

1229. πορθμεύμενος. From πορθμός, a ferry, connected with πείρω and περάω: hinc Lat. *porto*. The accus. of the place after this class of verbs is not unusual: cf. Alcest. 443, γυναικ' ἀρίσταν λίμναν Ἀχεροντίαν πορεύσας.

1233. κακοῖς δυσφορεῖν. After verbs of this class, δυσφορεῖν, δυσχεραίνειν, χαλεπῶς φέρειν (Latin *ægrè* or *molestè ferre*), we find sometimes an accus. and sometimes a dat. case, but with this distinction, when they are used transitively they take an accus.; when intransitively, a dative case; ex. gr. μὴ θανατάζετε ὅτι χαλεπῶς φέρω τοῖς παροῦσι πράγμασι, Anab. i. 3, 3; βαρέως φέρειν τὸ φρόνημα, Hellen. vii. 1. 44. Matthiæ explains the dative as expressing the cause, occasion, or object of the action. The form παριστώς is explained supra 94.

1234. μηδὲν τι λίαν. In this and similar phrases, as σχέδον τι, πᾶν τι, &c., the indefinite τι is introduced to qualify the expression παρήνεσα. The aor. is here used in the sense of the present: cf. Aj. 536, ἐπὶ νῆσ' ἔργον καὶ πρόνοιαν ἦν ἔθου: Soph. Elect. 668, ἰδέσθην τὸ ῥηθὲν. Matthiæ observes, that in these passages the aorist seems to retain a sense very nearly related to its proper one, of an action completely finished, in which no alteration can be made, every doubt as to its truth and unalterableness being removed, as in Latin *hoc tibi dictum volo*.

1235. ἄκλαυστα. The neut. plur. used adverbially, like πρῶτα two lines above. The Epic form is ἄκλαυτος. It is used both in an active and passive sense. On the use of ἐχρήην with the infin. pres., cf. supra 607.

1236. ταχὺν πόδας. The defining accus., which is commonly explained by the ellipse of κατὰ: but it is better to consider it an idiomatic expression. It is frequently imitated by the Latin poets, as in the well-known "os humerosque Deo similis."

1237. The accus. must be repeated with ἀπόλιστα.

1241. ράφος comes from θάπτω through the aor. 2 ἔταφον, the aspirate being transferred to the last syllable, according to a well known principle; ex. gr. θριξ, τριχός, τρέφω, θρέψω, &c. ὡς ἀπαγγέλλω. Some editions read ἀπαγγέλλω, 2 aor. pass.; but there are doubts whether this tense really exists, as it depends on a single letter.

1245. ξυναλλαχθεῖσαν, "having been united." This use of the word may be illustrated by two parallel passages: εὐνῆς τε τῆς σῆς, ᾗ συνηλλάχθης ἐμοί, Aj. 493: λέκτρων ἀθίκτων ἦλθες ἐς συναλλαγάς, Hippol. 653.

1247. The particle δὴ should be taken with μόνον.

1248. ἄλλον δι' ἄλλου, i. e. ἄλλον ἄλλῳ διαδεχόμενον, Pflugk. The preposition διὰ with the gen. is frequently used to denote intervals of space and time. Ex. gr. διὰ δέκα ἐπάλλεων, "at intervals of ten battlements," Thucyd. iii. 21. διὰ τρίτης ἡμέρης, "every third day," Herod. ii. 37. διαπερᾶν Μολοσσίαν, per Molossorum fines regnare, Pflugk. There is, however, no authority for this translation to be found in any parallel passages. The usual meaning of the word is simply to pass over or to cross.

1249. εὐδαιμονοῦντας. In this change of number we have another

instance of Anacoluthon (cf. supra 202), the converse of that which occurs supra 180.

1251. In this line *θεοῖσι* must be scanned as a dissyllable, by the figure Synizesis: cf. the note on *νερτέρουσιν μέλω*, supra 850. The construction of *μέλει* is twofold: 1. The *object* is put in the nom. and the *person* in the dat., as *μέλει μοι πόλεμος*: Latin "*bellum mihi curæ est.*" 2. When it is used as a strict impersonal, the *object* is in the gen. and the *person* in the dat., as in this instance.

1253. *εἰδῆς*. For a full account of this verb, cf. supra 9 and 998. The phrase *χάριν εἶδέναι τινί* denotes *to be grateful* for a favour; so Herod. iii. 21, *θεοῖσι εἶδέναι χάριν*. The phrases *χάριν ἐπίστασθαι*, *χάριν γινώσκειν* have the same meaning. For the form *χάρिता*, and the use of *χάριν* with the genitive, cf. supra 20 and 222.

1258. *ἤδη* here refers to *future time*, "*henceforth*;" sometimes it denotes *past time*, "*already*," thus differing from *νῦν* in the same manner as *jam* differs from *nunc*. *θεὸς* must be scanned as a monosyllable.

1259. This circumstance is mentioned as a proof of supernatural power, and that Peleus therefore will be immortal.

1262. *Λευκὴν κατ' ἀκτὴν*. This island was called also *Ἀχιλλῆος Δρόμος*, because Achilles once celebrated there the games of the foot-race: cf. Iph. Taur. 436, *Λευκὰν ἀκτὰν, Ἀχιλλῆος δρόμους καλλισταδίους, Εὐξείνων κατὰ πόντον*. Herodotus mentions it under both designations, vide iv. 55, and vii. 25. It was an island near the Tauric Chersonese, at the mouth of the river Hypacyris.

1265. *ἔλθων—μυχόν*. We have here an omission of the preposition after a verb of motion, similar to that which occurs supra 3. *ἔστιαν ἀφικόμεν*. This construction with *ἔρχεσθαι* is unusual, but it is found once in Homer, Il. α'. 322, *ἔρχεσθον κλισίῃν Πηληϊάδεω Ἀχιλλῆος*.

1266. *Σηπιάδος*. A promontory of Thessaly, north of Eubœa, sacred to the Nereids. The origin of the term is given by the Scholiast on Apoll. Rhod. i. 582: *Σηπιάς, ἀκρωτήριον ἐν Ἰωλκῇ, οὕτω καλούμενον διὰ τὸ τὴν Θέτιν ἐνταῦθα εἰς σηπιάαν μεταβληθῆναι (transformed herself into a cuttle-fish) διωκομένην ὑπὸ Πηλέως. ἔστ' ἂν*. Buttmann remarks that *ἔστε* should be written as one word, not *ἐς τε*, because it is used instead of *ἐς ὅτε*, Doric *ἔστε*, in Homer *εἰσοκέ*. As regards its construction, *ἔστε* (both in the sense of *until*, and in that of *as long as*) governs the *conjunct.* or *optat.*, when there is any uncertainty, and when there is none the *indicat.*: ex. gr. *περιμενῶ, ἔστ' ἂν ἔλθῃ (until he comes). ποιήσων τοῦτο, ἔστε ἐτι ἔξεστι (so long as it is allowed). ἄχρι or μέχρι, and ἕως follow the same construction.*

1268. Buttmann derives the perf. pass. *πέπρωμαι* (*I am allotted by fate. fated*) from the stem or root *πορεῖν* (in the sense of *to impart*) by the metathesis of *πορ-* into *προ-*, and supports this view by the analogy of *θρώσκω, ἔθορον; θνήσκω, ἔθανον*, &c. The only other tense of this verb in use is 3rd per. sing. pluperf. *πέπρωτο*, Hes. Theog. 464.

1269. This sense of the verb *ἐκκομίζειν* is not found elsewhere.

1270. *παῦσαι δὲ λύπης*. Horace has imitated this construction: "*Desine mollium tandem querelarum*," Od. ii. 2, 21. *λήγω* follows the same construction.

1272. *κέρανται*, 3rd pers. sing. perf. pass. from *κραίνω*. In Fishlake's translation of Buttmann's Irregular Verbs, we find the following remark. "*In Eurip. Hippol. 1255, κέρανται is 3rd plur.*

perf.; nor do I find any instance of it as 3rd sing. also." The line alluded to is, *αἰαί' κέκρανται συμφορὰ νέων κακῶν*: hence there is evidently some mistake, as it is *sing.* in both these instances. Cf. the parallel form, *λιμὴν πέφανται*, *Med.* 769. Homer uses the resolved form *κεκράανται*: *χρυσῷ ἐπὶ χεῖλεα κεκράανται*, *Od.* δ'. 132. *κατθανεῖν ὀφείλεται* is explanatory of the previous sentence; in English the word *namely* would be inserted.

1273. The fem. *πότνια* being short, the *a* suffers elision: cf. supra 491. *συγκοιμήματα*. In the Tragic writers a neut. noun is frequently used to denote a person, and that too in the plur. number: cf. *Hippol.* 11, *Ἰππόλυτος, ἀγνοῦ Πιθιώως παιδείματα*.

1275. *τῶν ἐκ σίθεν*. These words are so closely connected in sense and syntax, as to form in reality a quadrasyllabic ending. Hence the spondee in the fifth place is no violation of Porson's rule respecting the pause.

1277. *εἰμι—πτόχας*. We have here another instance of an accus. after a verb of motion without a preposition. In Homer *εἰμι* has sometimes a present, and sometimes a future sense; but in Ionic and Attic prose it has nearly always the force of a future.

1279. *κῆρα*, by crasis, *καὶ εἰρα*, written with an *iota subscriptum*, because there is an *iota* in the second word of the compound.

1280. *δοῦναι*. To give in marriage, said especially of parents in reference to a daughter: ex. gr. *Od.* δ'. 7, *ἐν Τροίῃ γὰρ πρῶτον ὑπέσχετο καὶ κατένευσεν Δωσόμεναι τοῖσιν δὲ θεοὶ γάμον ἐξετέλειον*. *ἐκδιδόναι* is used in this sense supra 344, and the compound is commonly found in prose.

1281. *μὴ' πιθυμῖαν*. We have here another instance of crasis written with an apostrophus for the sake of distinctness: cf. supra 1123.

1282. *Ζαπλούτους*. The inseparable particle *ζα-* (sometimes written *δα-*, as *δαφινώδης*) like *ἀρι-*, *ἐρι-*, *ἀγα-*, is only found in composition, and always with adjectives, as *ζάθεος*, *ζάκοτος*, &c.

1283. "*πράξειαν*, scil. *οἱ οὕτω βουλευόμενοι*, quod repetendum ex præcedentibus ὅστις εὖ βουλεύεται: cf. supra 180."—Pflugk.

1284. These five anapaestic lines close the *Alcestis*, the *Bacchæ*, the *Helen*, and the *Medea*, with the exception of the first line, which runs thus in the last-mentioned play, *πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ*.

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